

1921
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BOURGET AND FOGAZZARO IN THEIR ATTITUDE TOWARDS
MORALITY AND RELIGION

BY

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A. B., University of Illinois, 1920

THESIS

Submitted in Partial Fulfillment of the Requirements for the

Degree of

MASTER OF ARTS

IN ROMANCE LANGUAGES

IN

THE GRADUATE SCHOOL

OF THE

UNIVERSITY OF ILLINOIS

1921

1921
1374

UNIVERSITY OF ILLINOIS
THE GRADUATE SCHOOL

191

I HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER MY
SUPERVISION BY Rachel Augusta Bretthart
ENTITLED Bourget and Paganini in their Attitude Towards
Morality and Religion.

BE ACCEPTED AS FULFILLING THIS PART OF THE REQUIREMENTS FOR
THE DEGREE OF Master of Arts.

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476370

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Bourget and Fogazzaro
in their Attitude
towards
Morality and Religion

I.

Introduction

Contemporary literature will, no doubt, always exert a strong fascination. We have a curious feeling of interest which makes us wonder if this man, so important to-day, will live, if his works will be enjoyed by the people of to-morrow. It is with just this feeling of interest that we have entered into a comparative study of two such noteworthy men as Paul Bourget and Antonio Fogazzaro. From the neighboring countries of France and Italy, we have chosen novelists whose high seriousness of purpose so obvious to all, has placed them well up in the list of modern novelists and has made them famous throughout the Western World. No novelist is ever just like a brother novelist, but from time to time we find some whose general attitude towards life marks them as kinsmen. Paul Bourget comes just after Balzac and Zola, preaching to us a renewed interest in morals and religion. At the same time, Antonio Fogazzaro, in violent contrast with the sensual immoral D'Annunzio, pleads for the same cause. Thus we see that in their general attitude they are alike. It remains for this study to show wherein they agree and wherein they differ in their more specific attitude towards life and its duties. But first it will be well to present a brief exposé of their position in literature, their literary life and the novelistic methods of each.

II.

Bourget, the Writer

Paul Bourget (born 1852,--still living in 1921) has been acclaimed as the traditionalist leader of the psychological school of novel writers. Now just what is meant by a traditionalist? A man or woman who advocates a return to an old régime. And in France traditionalists in politics are those who advocate a return to the old monarchical system in society, as being the only remedy for modern ills. They usually do not insist on the re-installation of a king but stress particularly a renewed interest in class distinctions; they believe that the three classes of French Society, the nobles, the bourgeois, and the peasant, should remain true to their class and not strive to mount hurriedly from their position, but gradually through the process of evolution; and secondly, they defend the supremacy of the Catholic Church. Paul Bourget is so decidedly a member of this group, that he has been criticized for it, some of his critics even going so far as to point out the very definite evils of the old régime. But whether or not we believe as the traditionalists and accept their theories does not concern our present discussion. We are simply trying to present our author as he is and not as we think he should be. Even a cursory study of Bourget's novels would soon convince the reader that his traditionalistic ideas are the dominating force of all his works.

But, besides being a traditionalist, Bourget is a psychologist and a believer in heredity. Stendhal was his chief source of inspiration in the field of psychology. In the words of A.L.Guérard,¹ "Bourget's special domain is the psychological novel. In this field his direct masters were Gustave Flaubert and Balzac, but es-

1. Five Masters of French Romance, p. 193

pecially Henri Beyle, or Stendhal. Balzac and Flaubert were keen analysts of individual characters or passions: but their ambition was to give a total picture of life. For Stendhal, and for Bourget after him, psychology, instead of being one of the elements, became the chief purpose of the work". Next to preaching a moral, Bourget's main ambition seems to be the logical presentation of the psychological analysis of every thought and action of each of his characters. He even carries it so far that we feel his characters are types pulled by the strings of his mind rather than living individuals. But even as types, they stand out vividly in our minds and we feel that one would have to hunt far to find a vague character in Bourget's novels.

Besides being a novelist, we find that Bourget began his literary career as a poet and critic. Jean Lionnet with this meager reference to his poetry treats him as well as most other critics: "Sa jeunesse--si, par jeunesse, on entend inexpérience et tâtonnements--M. Paul Bourget l'a toute dépensée dans ses premières poésies (au temps où, lecteur de Vigny, de Musset, de M. Sully--Prud'homme, il rimait au bord de la mer, Georges Ancelys et Jeanne de Courtisols) et aussi, peut-être, dans quelques-unes des fantaisies comprises sous le titre général de Profils Perdus. Mais, dès qu'il aborda le roman, il se montra sûr de son talent, vraiment maître dans le genre particulier qu'il avait choisi ... et sérieux comme un confesseur." In running through the criticisms of Paul Bourget, it would be difficult to discover much more than this in regard to his ability as a poet. So also in the case of Fogazzaro, we shall see later, as Mr. Lionnet says, how his novels far overshadowed his early poetry. Bourget's real entry into the literary world was as

1. L'Evolution des Idées, V.1.. p. 183

a critic in Essais de Psychologie Contemporaine, (1885) in which he made a name for himself over night. Let us quote here from J. Lemaître:¹ "Joignez que M. Paul Bourget est sans doute poète et romancier, mais est peut-être avant tout un critique et non pas un critique qui juge et qui raconte, mais un critique qui comprend et qui sent, qui s'est particulièrement appliqué à se représenter des états d'âme, à les faire siens." And this is just what Bourget does in his criticism of modern authors (Stendhal, Balzac, Turgenev, Flaubert, etc.) He endeavors to present the effect these authors caused on younger writers and particularly on himself and his work. Let us hear what Jean Lionnet has to say about this work:² "Les Essais ont une importance capitale dans l'oeuvre de M. Paul Bourget, non seulement par leur haute valeur, qui permettrait de les placer entre L'Evolution des Genres de M. Brunetière et Les Contemporains de M. Jules Lemaître mais aussi parce qu'on y trouve les renseignements les plus précieux sur les conceptions, sur la méthode, sur la nature d'esprit, enfin, de M. Paul Bourget lui-même."

Later, Bourget showed himself equally skillful as an essayist and as a short-story writer. His impressions of America, which he offered us under the title of Outre-Mer, and his impressions of England in Etudes et Portraits with the sub-title Etudes Anglaises. On his trip to America Bourget was very much surprised to find democracy, with its lack of class distinction, so successful in America. But he contents himself with thinking that the Americans are very different from the French and that what suits them, could never prevail in France. Most Americans condemn this book as being a false view of America which the rich people of Newport, New York, and Chicago foisted upon Mr. Bourget. Still, much of the work

1. Les Contemporains, V. 3, p. 340

2. L'Evolution des Idées, V. 1, p. 184, note.

shows the keenness of an acute observer. Mark Twain made some bitter remarks about the work but those who have read the Jumping Frog know that he had little love for the French. Mr. Lemaître in speaking of his Etudes Anglaises, is very favorable in his comment and sums up the idea of the book in this manner: "Tout ce qui se fait en Angleterre est, d'une façon générale, exactement le contraire de ce qui se fait en France."

All of his short stories are beautifully written, but it is as a novelist that Bourget shines. M. R. de Rivasso says of him: "Par sa nature émotive, par son désir de faire oeuvre utile, non pour une élite, mais pour les masses, enfin, par tempérament de créateur et d'artiste, M. Bourget fut amené à adopter la forme du roman." All in all he has shown such fondness for the novelistic form, that his novels now number more than forty. Most critics divide his works into two parts, the break coming with Le Disciple (1889) where he begins to show more seriousness of purpose and a more out-spoken feeling for religion; his definite conversion to Catholicism did not come, however, until 1902, with L'Etape. His early novels are full of a sensual love, an intimate portrayal of the affairs of the heart (especially of women and boudoirs) which is not so noticeable or else ^{is} entirely lacking in his later novels. Mr. Friedrich Hübner

1. Mark Twain and Paul Bourget (by M. O'Rell)
North American Review, V. 160, p. 302, and
Paul Bourget on the U. S., by S.L.Clemens, V. 160, p. 45
2. Les Contemporains, V. 9, p. 292
3. Of his short stories Le Saint (1890) is probably the best known. This charming character portrayal of an old Italian Monk can be found translated into English in The Chautauguan. (V. 42, pp. 350-360, Dec. 1905)
4. L'Unité d'une Pensée, p. 59

gives a very concise and exact résumé of Bourget's leading novels, "Sein erster umfänglicher Roman Un Crime d'Amour (1886) ist un diagnostic minutieux d'une maladie de l'âme. In André Cornélis (1887) ist da Ziel des Autors, une planche d'anatomie morale getreu dem augenblicklichen Stand der Psychologie zu liefern. Le Disciple (1889) ist die monographie eines merkwürdigen "Falles" und in ihrer Ausführungs-weise die rigorose Erfüllung obiger Taine-Zola'scher Satzungen. In Cosmopolis (1892) kam es Bourget darauf an, im Hin- und Widerspiele der Personen und Ereignisse ein unverrückbares Gesetz waltend zu zeigen: Cette loi, dans le présent livre, est la permanence de la race. Auch La Terre Promise (1892) musz als Experimentalroman angesprochen werden. Will er doch eine Illustration sein zu dem soziologisch-psychologischen Problem: Jusqu'à quel point le fait d'avoir donné volontairement la vie à un autre être nous engage-t-il envers cet être? Dans quelle mesure notre personnalité est-elle obligé d'abdiquer l'indépendance de son développement devant cette existence nouvelle. La Duchesse Bleue (1898) war als une étude de la vie intellectuelle geplant und sollte die Wechselwirkung dreier gegensätzlicher Künstlerseelen untersuchen. L'Étape (1902) bestrebt sich, willkürlich experimentierend, gewisse Kulturumwälzungen in Frankreich zu erklären und zu beeinflussen. In Le Fantôme (1901) hat sich der Autor verurteilt à l'analyse d'une si lamentable aberration morale; il lui faudra étudier et montrer une anomalie d'âme si criminellement pathologique... . Un Divorce (1904) und L'Emigré (1907) sind wiederum Beiträge zu gewissen dringenden Lebensfragen des modernen Frankreich. Den Komplex seiner Romane bestimmt Bourget selbst als une suite de monographies, des notes plus ou moins liées sur quelques états de l'âme contemporaine.

i. Paul Bourget als Psycholog, pp. 6-7.

raïne." And all of Bourget's novels which have appeared since 1900, Le Sens de la Mort, Lazarine, (1917), Némésis, (1918), Laurence Al-bani (1919), Un Divorce (1904), Une Coeur de femme (1920), Un Drame^{1.} dans le monde (1921) etc., have given us notes on... "états de l'âme contemporaine." The present study will deal mainly with L'Étape L'Émigré, Un Divorce and two of the dramas.

For in these later years Bourget has also turned his hand to drama writing and has succeeded very well. Most of this work has been done in conjunction with other dramatists as Mr. Curey, and Bourget has been accused of taking unto himself too much credit for these works. Un Cas de Conscience, Un Divorce, (dramatized), Le Tribun and La Barricade are his chief dramatic works. The last named caused a storm of protest from the labor unions, for it is a very definite protest against strikes. Mr. Bourget has replied to his critics in a preface printed with the text of this work.

Now, let us look back and see just what influence Mr. Bourget's life or character may have had on his works. There seem to be three very definite influences, his love for luxury, his love and admiration for the aristocracy, and his cosmopolitanism. His father planned for him to be a teacher in the provinces and later rise to a higher position in Paris or some large town; but the youth, fascinated by Parisian life, could not endure the thought of such a long apprenticeship. He tutored in Paris, and began his career as a writer on the side. It seems that this hard experience filled him with a great longing for the good things of life. When he finally became prominent in the world of letters, he set about seeking comfort and elegance. He even went so far as to be proud of calling himself the best cravatted man in Paris. This love for the

1. In Revue des Deux Mondes--serially, 1921

vanities of life is found in all of his books but particularly in the early ones. He loves to give the details of a woman's dress, of her boudoir and her drawing room. His love for the aristocracy makes him depict its position as a glorious one. Always in his private life he sought "high society". Many critics have laughed at this bourgeois, this great preacher of traditionalism, who believed that one should not climb out of one's class too quickly, burning his étapes and seeking a society hors de sa classe. Be that as it may, it is true that Bourget did love and admire the aristocracy and did portray it to advantage. But it is as a cosmopolitan that Bourget brings a wider import to his novels. Italy, England, and America seem the lands and peoples best known to him. He gives us some well drawn foreign characters and settings, but his chief skill lies in his all-around vision of things abroad which we see in his particularly French novels: for instance, - his use of well placed foreign expressions (which has been so generally condemned by French critics). From these few details one can judge that his life had but little real influence on his books. He strives to maintain a purely impersonal tone.

But how can any writer with a thesis do that? And that is just what he is, a writer with a thesis. Let us quote Mr. R. Doumic on this point: "Chez lui, le récit n'est que l'illustration de l'idée et chacun de ses livres a été écrit pour mettre en lumière un fait général et une loi de la sensibilité. Il a le sens des idées générales: cette tendance de l'esprit qui rattache un fait à la série de tous ceux qui l'ont produit et voit chaque phénomène dans ses causes, ce besoin de ne s'arrêter dans la chaîne des causes qu'à la plus lointaine et la plus générale." In his novels every-

thing is subordinated to the thesis he wants to preach and always it is one of tradition. He is so obsessed with these ideas that he tries to make all actions fit them whether they are the logical result or not: as, for instance, he tries to make all the troubles of the Monneron family in L'Étape come about because they have risen too hurriedly from the peasant stage. Whereas everyone can see that their troubles (the seduction of the daughter, the forgery by the son etc.) are the direct result of Mr. and Mrs. Monneron's lack of personal contact with their children. But whether or not Bourget succeeds in his theses, any wise reader can draw plenty of moral truths for himself, from the material that Bourget presents.

We may decry this fault in Bourget but we must admit that he is a consummate artist in the matter of diction. He has that power of personality which sweeps one away; that conciseness which makes one feel the value of every stroke and hold one's breath waiting for the next turn of his logical, clear thought. Let us quote the rather censorious M. Albert Guérard,¹ "If any of the books of Paul Bourget and Maurice Barrès are still read half a century after their authors' death, it will be on the strength of their purely literary style. These we have no desire to belittle. Paul Bourget and Maurice Barrès are both consummate artists.... Paul Bourget conquered a distinguished rank among minor poets before he made his mark in prose; he too can be a word-painter of no little penetration and charm; and his prose, often pedantic, has classical qualities of coherence and vigour. Of all living writers of fiction, he is probably the most skilful technician; the structure of his best novels is well nigh faultless; and his worst enemies recognize that his psychology, albeit ponderous, obtrusive, and over-

systematic, is careful, subtle, often convincing, not ¹seldom profound." Let us quote again, but from Jules Lemaître: "Son style offre les mêmes contrastes (as his characters): il est mièvre et il est fort; il est pédantesque et il est simple; tout glacé d'abstractions, roide et guindé, et soudain gracieux et languissant, ou plein, coloré, robuste. Il est excellent et il est, peu s'en faut, détestable." Mr. Lemaître continues in this vein illustrating his meaning now by superb bits of Bourget's virile French and now by some barbarism, more or less striking. Many people have criticized him for his use of foreign idioms but they always fit in so well with his thought that they never seem out of place. Taken all in all, however, we should find that Bourget is a careful, clear, logical and colorful writer who sweeps one away with the vigour of his thought and presentation.

There now remain but three or four phases of Bourget's method for us to discuss. One is his choice of characters. In reading his books and comparing him mentally with other novel writers we may have read, we note at once the realistic reasonableness and intelligence of his characters. One feels as though these were thinking, reasoning people awake to the world and its evils. And when unfortunate events happen to these people, they become all the more striking and realistic in their intelligent understanding.

The second phase is his ability to choose and condense his incidents so that they all work towards a logical conclusion. There is nothing superfluous in Bourget's novels. For a systematic person, a lover of the logical chain of cause and effect Bourget's novels would be a veritable gold mine. In this busy world of to-day such novels as his are real joy.

1. Les Contemporains, V. 3, p. 338.

Then there is his treatment of his characters. At first, in his early novels, women were his favorite theme and he always painted them best, but in these later novels it seems his sympathies have inclined more towards the painting of men. And always in his novels, those characters who profess the creed of Truth and Justice as opposed to the Catholic religion, be they men or women, are the strongest, most virile of his characters. Take Berthe Planet and M. Darras in Un Divorce. They are far superior to Père Euvrard and Mme. Darras. The same is true in Le Tribun, in L'Emigré and L'Étape.

With these few remarks we hope the reader will be better able to understand M. Bourget, the writer, before we consider his work more in detail. He is a traditionalist, a psychologist, a poet, essayist, critic, dramatist, short-story writer and above all a novelist with "the narrative sense" who writes with a purpose.

III.

Fogazzaro, the Writer.

Let us now examine the position and qualifications of Antonio Fogazzaro (1842-1911) and compare his methods with those of Bourget. We shall find some points in common and many that are in striking contrast.

Antonio Fogazzaro is a romantic-realist who writes with a serious moral purpose. He is a romanticist in the portrayal of the major affairs of his novels and a realist in the presentation of his superabundance of details. For instance if we consider his main characters, Piero Maironi and Jeanne Dessalle in Il Santo, Daniel and Elena in Daniele Cortis, Franco Maironi in Piccolo Mondo

1. Clayton Hamilton, A Manual of the Art of Fiction, pp.49. N.Y., 1918

Antico, Leila in Leila and in fact almost all the leading characters of his novels, we find their actions, their ideas and the presentation thereof, cast over with a hazy veil of idealistic, mystic romanticism. In their general portrayal, Fogazzaro seems to be giving us the children of his mind and his struggles. But in his detailed portrayal of their life and the life of his minor characters he is absolutely realistic and we feel that he has known them in real life. Such a dualism of portrayal seems hardly possible. But let us stop for a moment and consider Piero Maroni, the hero of both the Piccolo Mondo Moderno (The Sinner) and Il Santo (The Saint). What could be more romantic than his soul-struggle in the midst of the storm, where he confounds himself with nature? And what could be more realistic than that detail of the scene with the servant-girl where he thrusts his hand into the flame of the candle to conquer his sensual love? Consider, too, Franco Maironi, that passionate lover of music and nature who pours out his soul through his beloved piano, and yet finds time to come down to earth and build a prosaic trellis for his flowers. It is just this ability of Fogazzaro's in giving fitting details which makes us feel that these characters, however dreamy and romantic they may be, really existed in flesh and blood. And many of them really did exist, as Franco Maironi who is drawn from his father, Theresa Rigey, drawn from his mother, Jeanne drawn from a woman he met in a mountain hotel, Elena, from a friend with whom he corresponded, and so on. Despite this feeling of reality which he throws around his characters, it is that dreamy poetic feeling so characteristic of him which dominates his novels.

1. The Saint, pp. 113-122

2. The Sinner, pp. 30-36

He too began his literary career as a poet, with Una Ricordanza del lago di Como, (1863) an unimportant collection of lyrics. But unlike Bourget, he never lost his poetic sense, which we have found so dominant in his novels; for he continued to write poetry throughout his career. His first worth-while collection of poems was entitled Valsolda (1876) and dealt with his beloved Valsolda, near his summer home on the shore of the lake of Lugano. Just two years before this (1874), his Miranda, a long narrative poem, had appeared with moderate success. Sofia de Fornaro calls it "...a tragic poem of exquisite delicacy and distinction of style, revealing a feminine sensibility; an ardent aspiration toward spiritual truth and the spiritual world." Sebastiano Rumor is also lavish in his praise of it: "Nel 1874 comparve Miranda, una novella in versi sciolti, una meraviglia di verità, psicologia, di delicatezza, di poesia penetrante. Quante anime buone e gentili non hanno palpitato e pianto sulla misera sorte di Miranda." Rumor also quotes the opinion of Fogazzaro's friend and tutor, Giacomo Zanella, on this subject: "v'ha tanta copia di naturali pitture verissime, tante calore di affetti intimi profondi, non più espressi in poesia; tanti tocchi maestri, che rivelano nell'autore una piena conoscenza delle più delicate passioni del cuore, ch'io porrò sempre il suo libro non solo al disopra di molti sonori, ma vacui facitori di versi, ma lo terrò come un fiore grazioso della nostra moderna letteratura." Donadoni, however, was rather unfavorably impressed by Miranda and by Fogazzaro's ability as a poet, while

1. The Critic, Italian Writers of To-day, V. 41, p. 102

2. Antonio Fogazzaro, pp. 36-37

3. Antonio Fogazzaro, pp. 43-44

4. Antonio Fogazzaro, pp. 86-88

giving him full credit as a novelist. And yet Fogazzaro must have hated to give up his poetry, even though it were not so popular as Donadoni seems to think, for even as lately as 1908 he wrote two rather religious poems, "Canto dell'angoscia e dell'orgoglio" and "Canto dell'umiltà e della gioia." Gallarati-Scotti has examined the works of Fogazzaro very carefully. Let us see what he says of these poems: "E'che in quei canti egli metteva veramente tutto sè stesso: vi riversava l'angoscia e la preghiera di cui era pieno il suo vecchio cuore e che nessuno più sapeva ascoltare e comprendere tra i suoi seguaci di ieri. Nella poesia egli trascendeva gli uomini e parlava solo a sè stesso, senza vincolo alcuno, libero finalmente in quel mondo superiore dove non giungono gli echi delle piccole dispute che durano un giorno." Thus we see that opinions vary as to Fogazzaro's poetry and it is good or bad, according to the reader. But in general it holds no very important place. The same is true of his critical works. Perhaps the first one of this sort is Per la morte di Eugenio Napoleone. Ode di Giosué Carducci,² August 12, 1879, to which Carducci answered in August 24, 1879. And as far as we can discover this ~~may~~^{is} be his only critical writing.

It is as an essayist and letter writer that he is most prolific, even rivaling therein Bourget's numerous progeny of novels. As contributions to periodicals and newspapers and as addresses before various societies, we find any number of them. Two well-known collections of these essays are Discorsi and Ascensioni umane. As a letter writer, we find him throughout La Vita di Antonio Fogaz-

1. La Vita di Antonio Fogazzaro, p. 519

2. Rumor, Antonio Fogazzaro, bibliog., p. 100

zero by Gullerati-Scotti, who was attracted by him with much of his correspondence and who collected other examples from his friends. For instance, we find fragments of his letters to Elena, the lady who inspired the character of that one in Daniela Cortis, and letters to various people, Scotti, Bolognelli and so on. Many of these letters are works of art in themselves.

Fogazzaro as a short-story writer can not be said to excel these letters. He was, however, a short-story writer of the first caliber and ranks well with D'Annunzio and Matilde Serao. His two best known collections are Fedele, ed altri racconti (1907) and Idilli spezzati. Racconti brevi. ³ Rumor d'age, "Alcune novelle, come appunto Fedele, Una idea di Erasmo Terrence, Per Una forliva di Poi, Eden Anto, sono gioielli d'arte; più d'una ha concetto morale come e luminoso. Graziosissime le Fiehe per Mario, che egli scrisse espressamente per la sua bambina Maria Malata, e prima tra queste Malgari. Veri quadri dal vero, dai quali si possono trarre utili ammaestramenti sono il Crocifisso d'argento, il Restaurant dell'orbo da Rettoruolo, Perent Noe'ma ed altri. In parecchi di questi scritti vicini il poeta ha lasciato più libera corso alla sua vera umoristica, sempre piena di brioso giovacchi, e qualche volta di fine sarcasmo. Certo non tutti questi racconti raggiungono la nobiltà di Idilli; anzi ve n'ha qualcuno di poco o nessun valore. Ma quale racconto può mantersi, per questa fortuna, di non avere qualche cosa perle?" We might also glance at Gullerati-Scotti's opinion of Fedele: "Il volume è privo di unità e d'organicità: è

1. La Vita di Antonio Fogazzaro, pp. 122-127.
2. Idem, pp. 396-399.
3. Antonio Fogazzaro, pp. 76-77.
4. La Vita di Antonio Fogazzaro, p. 159.

una raccolta vari di spicchi e di spiriti, dove accanto al buono troviamo il ridicolo e il malinconico." As to Luigi Sperzani, we need say nothing, for that lovely idyll is quite well known to even first year Italian students.

But let us consider Fogazzaro as a dramatist. His contribution to this field was not so great, but it is worthy of note that he even entered it. Of his first play Il Garofano (or garofolo) Rosso, he himself says "'Manderò una pillola drammatica in dialetto: Il Garofano Rosso tra il comico e il serio. E' un genere, che mi viene facilissimo e anche mi diverte lo spirito inferiore ma non soddisfa il superiore.'" (From a letter to Gallarati-Scotti, November 9, 1901). Let us also quote from Giuseppe Giacosa to whom the play was sent: "Giuseppe Giacosa disse a me--e io, per il solo a dirlo tra i maggiori comediografi--che il teatro italiano moderno non aveva nessuna pagina di un più impressionante verismo, di un verismo tutto interiore, fatto non di osservazioni superficiali delle cose, ma di scienza dell'anima nella sua profonda abiezione, nelle sue supreme virtù. Il signor checo Busola rappresentò nell'arte fogazzariana l'opposto polo di quelle creature di scena che erano salite al cielo dalla sua anima di sognatore." And yet this play was not a success on the stage. Scotti tells us very clearly just why--"Il Garofano Rosso ebbe sulle scene del Teatro Manzoni un esito infelice. Il pubblico seguì i primi tre quarti del brevissimo atto con curiosità e approvazione per la mirabile vivacità del dialogo, di cui ogni battuta è un colpo di scalpello rivelatore, viene credendo che l'autore volesse solo far ridere. Ma alla fine della scena, quando si accorse che il sorriso era solo a fior d'ac-

1. La Vita di Antonio Fogazzaro, p. 357.

2. Idea, p. 358.

que è che sotto viena il torbido mondo tragico della malvagità umana e della morte della sua realtà cruda, e ha un brivido di ripugnanza. Si ribellò all'inganno.¹ But as Scotti says:² "Ma la sconfitta del Carosello Rosso non lo dissuase dal ritentire una breve azione drammatica in cui avrebbe aver voluto offerrare il lato opposto della realtà. Rendendo omaggio alla Verità egli la volle cercare, col Ritratto Mascherato, in un enno squisitamente esente di donna di moglie, di credente." And this play, because it went to the extreme on the other side, failed also. Fogazzaro's last play Nadejde (or Nadejda) was not written to be played. As Scotti³ says "Per non essere più tentato dal palcoscenico, il Fogazzaro scrisse una terza scena non rappresentabile, per catticoli materiali posti nell'intreccio: Nadejde." This failure of Fogazzaro as a popular playwright is significant in comparison with the success of Bourget in that field. His success, however, might have been due to his collaborators. Nevertheless we must turn to Fogazzaro, the novelist, as we did to Bourget, the novelist, to find his greatest success.

Fogazzaro like Bourget is a novelist par excellent. That very conspicuous critic, Eugenio Donadoni⁴ says: "Il Fogazzaro è nato romanziere. E romanziere già in Miranda, dove è il motivo fondamentale e sono parecchi caratteri della produzione romanzesca di lui." His novels are not numerous like Bourget's and he has counted⁵ on seven fingers (unless one count Miranda a novel, as Donadoni does).

1. La Vita di Antonio Fogazzaro, p. 360.

2. Ibid., p. 361.

3. Ibid., p. 364.

4. Antonio Fogazzaro, p. 27.

5. Ibid., p. 25.

They can also be divided into two groups just as Bourget's, the latter group showing his increased interest in religion. "Dal punto di vista del contenuto religioso, i romanzi del Fogazzaro si potrebbe dividere in due gruppi: uno costituito da Miranda, Malombra, Daniele Cortis, Mistero del poeta: nel Cortis l'idea religiosa tende a estrinsecarsi in azione politica: negli altri romanzi rimane allo stato di nebulosa mistica. Il secondo gruppo sarebbe rappresentato da Piccolo Mondo Antico, Piccolo Mondo Moderno, Il Santo,¹ and Leila. Of Miranda we have already spoken. We shall now consider the others in order, giving some critics' ideas of each one. "Essa, Malombra, non è solo un'opera d'arte. E' la storia poetica del momento più tempestoso e sensuale della sua vita."² This book met with only moderate success which rather disheartened Fogazzaro. "Dans Daniel Cortis (1885) ce n'est pas à la politique que l'on s'intéresse, mais au beau roman d'amour que couronne, un renoncement sublime, imposé par le respect du devoir;..."³ "L'aura del Daniele Cortis è per chi lo legge senza preconcetti e non disturbato dalle opinioni altrui un sentimento superiore dell'amore, un esaltamento dello spirito sull'istinto."⁴ By many people this book is considered as Fogazzaro's first note-worthy novel. Three years later it was followed by a much less important work, Il Mistero del Poeta. "Lo schema del Mistero del Poeta è quello di una lunga novella, molto sentimentale e poco verosimile; una autobiografia poetica

1. Donadoni, Antonio Fogazzaro, p. 25.

2. Scotti, La Vita di Antonio Fogazzaro, p. 82. For further information about this novel see pp. 93-98--also the bibliog., in Rumor's Antonio Fogazzaro.

3. Hauvette, Henri, Littérature italienne, p. 491.

4. Scotti, La Vita di Antonio Fogazzaro, p. 140.

in cui mistico racconta le vicende del suo amore." ¹ After this Fogazzaro began work on the first of his famous trilogy, The Patriot (Piccolo Mondo Antico), The Sinner (Piccolo Mondo Antico), The Saint (Il Santo). This novel (The Patriot) is undoubtedly his best novel, for he painted it from life. The scene is laid in Valsolda and all his minor characters are drawn from the people he knew there. The main characters are mostly beloved friends and relatives, Uncle Piero, Franco, Therese, and so on. The absolute realism and sympathetic portrayal of the details of life there, are amazing in their insight. We might almost call this an Italian Main Street.

"L'ultimo romanzo del Fogazzaro s'intitola Piccolo Mondo Antico (1896), ultimo per data, ma primo per alti e profondi sentimenti religiosi; per la verità de' personaggi e dell'ambiente in cui vivono e si agitano; per l'arte semplice severa, squisita con cui fu ritratto." ² The sequel of this novel, The Sinner, (1901), pictures the life and trials of Piero Maroni, the son of the protagonists of The Patriot. This man shows Fogazzaro's belief in heredity by combining in himself the two strikingly different characters of his mother and father. "L'analisi di Piccolo Mondo Moderno (The Sinner) e l'analisi di una crisi d'anima del Fogazzaro. E non crediamo di ingannarci cercando nelle luci e nelle ombre anche di questo romanzo, le luci e le ombre di un'ora della sua vita." ³ Sofia de Fornaro says in speaking of it, in "Piccolo Mondo Moderno...those delicate human sensations of pleasure, restrained and chastened by the strong religious feeling of the poet, gave him the title of a 'D'An-

1. Scotti, p. 189

2. Rumor, p. 69. For further information see Scotti, pp. 265-290

3. Scotti, p. 327

nuzio of the Sacristy.'" The last book of this trilogy, The Saint was helped on to popularity by a ban of the church which placed it on the Index. It is a highly religious book, which preached a reform in the Catholic Church (i.e. a return to a more Christlike life more real human charity, less churchly wealth and so on). "Such a book, sprung from 'no vain or shallow thought,' holding in solution the hopes of many earnest souls, spreading before us the mighty spiritual conflict between medievalism still triumphant and the young undaunted Powers of Light, showing us with wonderful lifelikeness the tragedy of man's baffled endeavour to establish the Kingdom of God on earth, and of woman's unquenchable love, is a great fact in the world-literature of our time." In the Nation we find this statement "As Arturo Graf, in the Nuova Antologia, said (of The Saint): 'Three books in one: a book of faith, a book of battle, and a novel.'" Fogazzaro was very much distressed when this book was put on the Index, but, like the ardent Catholic he was, he bowed to the decree of the church and sent an open letter declaring his submission and his intention of not authorizing any more editions or translations. This letter, however, was not noted by the Index and he was persecuted in a petty way by the clericals until his death. Though he had submitted to the church in regard to Il Santo, he could not give up his work as an artist. So in 1910 appeared his last novel Leila. "Anzitutto Leila è come un atto di liberazione del Fogazzaro dal mondo di polemiche teologiche e di condanne

1. Critic, V. 41, p. 102--Italian Writers of Today.

2. Preface to The Saint in the English translation of M. Prichard-Agnetti (G.P. Putnam's Sons), by William Roscoe Thayer, p. XXVIII. See also Scotti, p. 421 for a criticism of The Saint.

3. Fogazzaro's The Saint by S.K., V. 82, p. 70.

Ecclesiastiche, per ritrarre sè stesso come artista." ¹ "Rivedeva finalmente il gran mondo di Dio nella sua università e vastità; un mondo dove non esistono solo i teologi e le congregazioni romane, i critici e i testi sacri, i modernisti ed i sillabi, i santi e le rinuncie assolute; ma esiste anche la donna, l'amore, il matrimonio, la soavità degli affetti normali, delle fedi tranquille, delle gioie terrestri non contese." ² Such are, briefly and very inadequately, ³ the ideas of Fogazzaro's main novels, of which, later we shall treat more specifically Daniele Cortis and the trilogy. ⁴ Many critics have considered Fogazzaro's work as a novelist. In ⁵ the Dial we find this "He was also one of the most spiritual and wholesome of novelists...The judgment of posterity, we have little doubt, will hold that the pagan indecencies of D'Annunzio are far outweighed by the sane teachings and exalted morals to be found in the books of Antonio Fogazzaro." ⁶ Virginia M. Crawford says of him, "...in each of his novels in turn he has depicted the ultimate triumph of the ideal aspirations of the soul over man's baser instincts." This last is very true and very rich in contrast with Bourget's characters who always seem so ready to succumb to their baser instincts and then find their greatest trouble in getting out of their slight.

1. Scotti, p. 522

2. Scotti, p. 523

3. For resumé of Fogazzaro's leading works see Donadoni, pp. 229-265. For complete bibliography of Fogazzaro's early works up to Piccolo Mondo Antico, see Rumor, pp. 95-143.

4. Other critics opinions are as follows. Collison-Morley (Modern Italian Literature, p. 343) says: "His idealism and his sense of duty govern all his work. His aim, says Albertazzi, is to set

Before us through the novel...the struggles and passions by means of which the spirit rises to the ideal and to God. And science as well as faith help him towards his goal of Christian morality." He quotes further (pp. 347-348), from Albertazzi: "'His novels leave us more inclined to forgiveness and to pity for human weakness, more ready with sympathy, more open to the influence of every great and noble idea.'" The Outlook, (V. 97, p. 572,) says of his novel-writing "...a restless striving to attain ultimate truth, no matter what lay in the way." Current Literature, (V. 43, p. 228) in the foreword to "His Majesty's Visit" by Fogazzaro, says: "If D'Annunzio represents all the corrupt brilliance of a period of transition, Fogazzaro stand for the healthier and saner aspects of the new Italy. The one aim of his life has been to reconcile the form of Roman Catholic Christianity with its essence." Nation (V. 72, p. 9 in Fogazzaro by S.K..) says: "Others have celebrated in Fogazzaro the Christian evolutionist, or the 'credente', or the moralist, or the writer 'comme il faut'; for us it is enough that, among the crowd of dreary, morbid, pessimistic novels, his few shine with kindly light, clear, sweet, and wholesome." Ernesto Grillo (Selections from Italian Poets, p. 575,) says: "'Antonio Fogazzaro, anima argutamente veneta e profondamente italiana, senti, come forse nessuno dei suoi contemporanei, la missione educatrice dell'arte nella vita. Egli trasfuse nei suoi romanzi puri e sereni di concezione, quand'anche troppo complicati di psicologia e di misticismo, il sentimento energico del dovere, come egli seppe intenderlo e praticarlo, nella sua laboriosa e limpida esistenza.'"

5. Antonio Fogazzaro, V. 50, p. 222

6. A Saint in Fiction, V. 249, p. 286 Living Age.

But let us pass now to a consideration of Fogazzaro's life in so far as it influenced his works. There seem to have been four main factors; his quiet home life, his study of law, his sickness, and his continual struggles with his passions. As a boy, his father planned as worthwhile career for him, the study of law. It never appealed to the boy and he begged to be allowed to become a literary man, but his father, thinking him lacking in talent, refused. Thus Fogazzaro's literary work was delayed (for as an obedient son he took his law degree,) until the age of thirty-one when he began work on his poem Miranda which so pleased his father that he provided funds for its publication. Thus we see that he brought to his work a maturity unknown to many an author.

As to his sickness, we are not certain just what it was except that it lasted throughout his life. It made him melancholy and unable to work for long stretches at a time. Many a hard and heavy schedule did his will power plan out, only to have it fail from his lack of physical strength. Many a morning his will-power would be urging him to arise, but his weary body craved the soft bed. Any love of luxury that he may have had is due only to this physical weakness and to no fault of will-power. So it came about from this that his books were filled with a melancholy tinge and appeared usually many years apart, for his strength neither of mind nor body was sufficient like that of Bourget to produce a new work every year or so.

We see his quiet home life reflected in his works more perhaps than these other characteristics. He was not a cosmopolitan like Bourget and made but few trips even into neighboring European countries. Most of his knowledge of foreign lands was gained through a study of their literature, ^{such} as Heine's works, Chateaubri-

and's works, and works of American, French, and English writers on evolution and the Catholic church. He clung to his home-land, Valsolda, and it has colored most of his works, as Piccolo Mondo Antico, Valsolda, and so on. Only one of his works, Il Mistero del Poeta has a foreign setting, (Germany). All the rest of his novels are laid in Italy and usually in provincial Italy; an Italy which he knew well.

But as to his struggle with his passions, it is the dominant force of his life. Read bits of his diary in Scotti's Vita di Antonio Fogazzaro² and one can not help but be struck by the all pervading influence of this struggle. He tells us nothing definite of the causes of his passions but we do know that the sensual in Fogazzaro was very strong and was liable to be awakened by any charming lady. He usually, however, kept it well under control³ and his struggles to overcome it were usually in secret.

And yet these soul struggles are the very ones which offered the real material for his novels, for Antonio Fogazzaro's novels are painted from life and his own experiences. Never by any chance could he be called a writer with a thesis, except in Il Santo which is a very successful thesis novel. The dominant experiences of his life were his struggles with his passions, therefore he has put them in every one of his novels, unless it be Piccolo Mondo Antico.⁴ Miranda, Malombra, Daniele Cortis, Il Mistero del Poeta, Piccolo Mondo Moderno, Il Santo, and Leila all have it. He himself says of Malombra, "Misto strano di creta, e di spirito mal tem-

1. There is one transition setting in Belgium, in Il Santo, but it is not of importance.

2. p.p. 172-188

3. Scotti, p. 81

4. And it is not a "romance a these", Scotti, p. 276

prato. Ardori dello spirito che lo portavano agli amori ideali più eteri, febbri che lo portavano alle abbiezioni, Lottava."¹

"...il Daniele Cortis non è un romanzo a tesi. E' semplicemente la storia di una tentazione," says Scotti.² And later on he says again,³ "Ma appunto perchè il Daniele Cortis non è un libro a tesi, ma un libro di poesia scritto a liberazione e a consolazione propria, esso ha avuto una influenza sulle anime assai più profonda che non l'avrebbe un romanzo di voluta finalità morale." Of all these works Piccolo Mondo Moderno is perhaps the most striking in this respect. Piero Maironi comes very near losing his struggle and at times we are amazed at the very sensual Fogazzaro we see in him. And yet don't be alarmed, for even then he could never approach the low sensuality of Bourget in even his most decent books. In Samarith⁴ and Notte di Passioni,⁵ two of Fogazzaro's poems, is the same sort of struggle. It is true of all his work what Scotti says of his poetry, "Scopriremo più oltre, nel Fogazzaro un poeta più grande, quando il suo canto nascerà dal suo tormento e dalla sua fede e quando non chiederà di interpretare il linguaggio di un mondo ignoto, ma ascolterà semplicemente quello del suo cuore." This use of his own experiences, this painting of characters and scenes which he knew in real life, this writing without a thesis,

1. Scotti, p. 80

2. p. 136

3. Scotti, p. 140

4. Scotti, p. 248 "Questo si ho voluto esprimere, le angosciose alternative di forza e di debolezza che si seguono in un'anima chiamata da Gesù e combattuta dalle passioni."

5. Scotti, p. 249

6. p. 161

give to Fogazzaro's works a living reality not to be found in those of Bourget. Bourget does give us good clear pictures of his characters and their life, but we feel they are children of his brain helped out by a few general observations of life.

But as to style Bourget is far superior to Fogazzaro. For, in order to give us this very reality which we so much admire, Fogazzaro has to stop his story and give innumerable details of the people round about who do not help out the main plot but only serve to portray atmosphere. Fogazzaro has numberless minor characters. Bourget has few if any. Everything is concise and to the point in Bourget's works, but in Fogazzaro's everything rambles until it finally gets to his objective point. This same is true of their handling of their respective languages. Fogazzaro does not endeavor to be concise and clear in the wording of his thoughts. He also makes his books more difficult by the use of dialects. In endeavoring to be realistic, he makes each Italian in his books talk the dialect peculiar to his own special city or district.

And yet there is one thing in which Fogazzaro in his qualities as an author, surpasses Bourget. And that is in his humor. If Bourget has any humor at all, I have not been able to discover it. He takes himself and life very seriously. Fogazzaro, on the other hand, as Mr. Raffaello Piccoli¹ said, has a very vivid, but charitable sense of humor. He never laughs to make fun of a person but always in a compassionate way. Take the very first episode in The Sinner, the affair of the egg. The marchesa hunts all over the place for an egg, accuses all the servants of stealing it, and finally discovers that her husband is the guilty party.² Many are

1. In a personal interview, April 1921.

2. Scotti, p. 281--Also humorous in Malombra, see Scotti, p. 93

the amusing episodes and characters in Piccolo Mondo Antico, almost too many for the tragic idea of the book. Fogazzaro sees all the little weak spots of his home people and points them out in a kindly sympathetic way. His minor characters are nearly always humorous but his major ones are seldom so. They are too seriously concerned with the state of their soul to be funny, especially the men, for Fogazzaro's women are always more virile and realistic and not quite so much inclined to the ideal and to introspection.

It seems that this is one of his and Bourget's striking differences. Bourget's men characters are usually the strong, vigorous, sane people of the book, while Fogazzaro's women characters are the virile, strong people of his books. Of course we will find exceptions to this in some works of both authors. You will object that Bertha Planet in Un Divorce, and Daniel in Daniele Cortis are strong characters in those books, and so they are; but Elena, too, in Daniele Cortis and M. Darras in Un Divorce are equally strong or stronger.

But after all there are points more in contrast and similarity (as we have seen) in our two authors than this. Let us sum them up in a few words. Fogazzaro is not a psychologist and traditionalist as Bourget, but a painter of reality in all its details and a seeker after moderate reforms in church and state based not on an old man-made idea of society but on the ideas and life of Christ. He, too, like Bourget, is a poet, but a greater one, an essayist, a critic, but a lesser, and a novelist but not so prolific a one. He, too, writes with serious moral and religious ideas but without a thesis and in a style more humorous but less concise than that of Bourget. He, too, is a painter of love but a deeper and a more ideal love than that of Bourget, for he looks upon love as a purifying influ-

ence and believes that a love unsatisfied here on earth will find its complete reward in heaven. After all their main points of resemblance lie in the fact that both are seeking to teach the world higher morals and a renewed interest in religion. Under this consideration we shall now compare them more specifically.

IV.

The Social Aspects of Morality and Religion.

In this chapter we shall endeavor to point out first the moral ideas and then the religious ideas of our authors. We shall soon see that Bourget tends more towards the moral and Fogazzaro to the religious side of life. Both, however, think that religion should be the guiding principle of morality.

But, just what does this word morality mean? Prof. S. P. Sherman¹ says: "Morality is a system of conduct." But let us look further for more complete definitions. "Egoistic ethics, taking its premises from egoistic psychology, defines morality as the intelligent pursuit of that which instinct compels us to pursue, as the rational pursuit of pleasure and avoidance of pain, although it tries to show that such morality is compatible with...unselfishness."² M. Guérard defines it thus: "Morality consists in inducing the individual to sacrifice his immediate satisfaction for the sake of distant advantages which may be deferred till after his death and may not even accrue to himself personally at all. In terms of strict individualism, it does not always pay; nay, it may

1. In an interview, April 1921

2. Ref. from Dict. of Pol. Econ. found in Webster's New International Dictionary, Springfield, Mass. 1918

3. Five Masters of French Romance, p. 200

be called an elaborate system of cheating mankind in detail for the good of the whole." Later he says: "Moral discipline cannot be maintained except as the result of a slowly changing, overwhelming tradition--except as a beneficent prejudice, whose sole justification is that, on the whole and in the long run, it is beneficent."

In his book, On Right and Wrong, Lilly says "... 'beauty and morality spring from the same eternal fount: they are expressions of the same immutable truth: they are different sides or aspects of the same thing; of reason, order, harmony, right.'" Cavour tersely

puts it thus, "'Ricordatevi che il mondo morale è sottoposto a leggi analoghe a quelle del mondo fisico.'" "He, (Bourget) himself,

says, "A writer worthy to hold a pen has, as his first and last requirement to be a moralist. The moralist is the man who shows life as it is, with its profound lessons of secret expiation which are everywhere imprinted. To have shown the rancor of vice is to have been a moralist."

At another time we find him defining a moralist and distinguishing him from a psychologist in this manner: "'Le moraliste, dit-il, est très voisin du psychologue par l'objet de son étude, car l'un et l'autre est curieux d'atteindre les arrière-fonds de l'âme et veut connaître les mobiles des actions des hommes. Mais au psychologue cette curiosité suffit. Cette connaissance a sa fin en elle-même... Il voit la naissance des idées, leur développement, leur combinaison, les impressions des sens aboutir à des émotions et à des raisonnements, les états de conscience toujours en voie de se faire et de se défaire, une compliquée et changeante végétation de l'esprit et du coeur. Vainement

1. p. 201

2. Nineteenth Century, V. 27, p. 978; An Atheist's Pupil by W.S. Lilly

3. Fogazzaro, Discorsi, p. 243

4. Bacourt, p. 2253 c.

le moraliste déclare certains de ces états de conscience criminels, certaines de ces complications méprisables, certaines de ces changements, haïssables. A peine si le psychologue entend ce que signifie ou crime, ou mépris, ou indignation... Même il se complaît à la description des états d'apaisement de l'âme qui révolte le moraliste; il se délecte à comprendre les actions scélérates, si ces actions révèlent une nature énergique et si le travail profond qu'elles manifestent lui paraît singulier. En un mot, le psychologue analyse tout pour analyser, et le moraliste analyse afin de juger.¹

After studying these men, both of whom are moralists under the above conception, we have come to the conclusion that the basis of their moral ideas is the Mosaic law enlarged and made clearer by the life and teachings of Jesus Christ. Bourget, however, has modified the point of view thereof, so that he sees morality more in relation to sins against tradition and the family. Fogazzaro, on the other hand, believes true moral regeneration to lie in a return of individuals to the teachings and examples of Christ. Flaminio says this of Fogazzaro: "Conversando a lungo, di molte cose, ed anche d'arte, di politica e di religione. Quale nei libri, tale nella vita: armato d'una fede invitta nella virtù elevatrice e purificatrice dell'ideale; fermo nel proposito di nutrire le anime della più valida e solida volontà del bene, d'una forza interiore che arriva come molla e come freno; acceso d'un grande ardore di beneficio, d'un desiderio fervoroso di condurre chi aneli all'alto da ogni scoria o squarcio distinti nei secoli, di plasmarlo nell'interno secondo una superiore idea di bellezza spirituale." For Bourget, Jean Valjean, the hero of

1. J. Leroy, Les Contemporains, V. 3, pp. 357-8.

2. Bible, Exodus, XX-XIII.

3. Poeti e Critici, p. 70.

of L'Étape,¹ speaks thus, "'En morale, toute doctrine qui n'est pas aussi ancienne que la société est une erreur. Car la société n'est pas une création conventionnelle de l'homme, c'est un phénomène de nature et qui existe d'après des lois intérieures que nous devons constater, pour nous y soumettre.'"

This is a splendid definition of Bourget's attitude towards morals, which is traditionalistic. We shall first discuss his and Fogazzaro's works from that standpoint, passing from thence to the family and its evils (faults of tradition, education, marriage, love and its evils, divorce and free union), and lastly discussing the minor or individual vices, (as lying, hypocrisy, stealing, gambling, pride, selfishness, egotism, ambition, self analysis, duty, responsibility, conscience, injustice, gossip and finally the lack of charity and mercy). We shall then take morality from the standpoint of religion and then pass to a more specific consideration of the attitude of Bourget and Fogazzaro to religion.

Let us turn back now to Bourget's ideas of tradition. For him we should not say "Philosophy is the guide of life," but rather tradition. He first applies it to class distinction and then to the family. We feel he would apply it specifically to the nation if he but dared, for he is a royalist and very anti-democratic, in so far as his own country is concerned. For him all society is divided into three classes: the aristocrats, the bourgeois, and the peasants. Any intermingling of those classes and any overstepping of their accurately defined limits is wrong. Over and over he declares that bourgeoisie and aristocracy should not intermarry.

In L'Emigré² he makes Mme. Olier refuse to marry Landri because she

1. L'Étape, p. 125

2. p. 21

is a bourgeoisie and he an aristocrat. Landri's father, also, feels that the duties of a noble, what he owes his fiefs and his responsibility to his country to keep his family tree unsullied, are sufficient to keep him from marrying a bourgeoisie. Always Landri had found trouble because of his name. France doesn't need the aristocrats, today, so they are forced into idleness or the army. Landri had chosen the army, and found his name brought trouble there from his superior officer, a bourgeois. And yet his father constantly impresses him with the duties of his name. "Son nom? C'est un héritage qu'un nom, c'est une propriété, personnelle à la fois et collective. Il appartient à celui qui le porte, et à ceux qui l'ont porté ou qui le porteront. Tous sont solidaires en lui."² Bourget seems politely sorry that the aristocracy are in an era where³ they are so condemned, but he still persists that they should keep their name and family pure. Clavier's dream, however, is Bourget's dream: "'le Roi revenu, la Révolution refoulée, nos maisons restaurées, l'Eglise triomphante, la France régénérée et reprenant, avec ses traditions, ses frontières naturelles, sa place en Europe, ...que de songes!'" Poor, poor M. Bourget, where would he have been had this dream come true? He, a "petit bourgeois" who had mounted, oh so hurriedly, to wealth and position? Fogazzaro has no such ideas in his works. The marchesa in The Patriot does make objections to Franco's marrying Luisa, but her real reason is not that Luisa is not an aristocrat but that Luisa is not an heiress, for she fears to lose some of her precious dollars. Once in The Sinner he shows how aristocrats through respect of their class refuse to

1. pp. 79-80

2. L'Emigré, p. 204

3. L'Emigré, p. 397

gossip about a member of it, to an outsider. "It must also be admitted that although they were neither related to nor intimate with the Scremins they nevertheless felt bound by a common tie of caste to those nobles of an ancient race, therefore the Prefect's somewhat disrespectful tone had troubled them, and they had felt, as it were, the recoil of that blow aimed at the aristocratic establishment, from whence, although they feigned indifference, they in reality derived no small amount of secret and intense satisfaction"¹

Some two or three other brief references to the aristocracy would be all the space Fogazzaro thought this subject worthy of, while Bourget's books are fairly flooded with the necessity for class distinction and the evils that result from lack of it. Before we pass to a consideration of tradition in reference to the family,²

let us give Mr. Louis Bertrand's idea of traditionalism in Bourget's works: "Certains avaient nié la famille et même la race. Lui, il écrit Un Divorce, L'Etape, L'Emigré pour montrer le dédale de contradictions, l'enchaînement de difficultés inextricables et de tragédies domestiques, les morts enfin, les dissolutions irrémédiables auxquelles est exposé une société par l'affaïssement de ces réalités antiques et vénérables. Dans Cosmopolis...il reprend la même démonstration pour l'idée de patrie. Dans Le Disciple, il avait déjà restauré avec l'idée de liberté morale, celle de responsabilité.^{le} Dans Demon de Midi, il affirme la nécessité d'une discipline, de l'esprit et des mœurs, et conséquemment, d'une autorité supérieure à toute discussion, d'un magistère infallible qui règle cette discipline. Dans Le Sens de la mort, il institue une expérience,

1. The Sinner, p. 12

2. Revue des deux mondes, Dec. 15, 1920--L'Oeuvre de M. Paul Bourget by Louis Bertrand, p. 743

qui, en face des droits de la raison, légitime une fois de plus les droits de la foi.... Cette idée que la vie humaine n'est possible et le monde habitable qu'à la condition de le nier elle-même par le sacrifice, que la réalité est absurde sans le mystère qui paraît l'absurdité même et qui pourtant lui donne l'unique sens possible..., on peut dire que l'oeuvre entière de M. Paul Bourget ne fait que nous représenter sous une forme dramatique la nécessité social de l'ordre de l'autorité, des aristocraties permanentes et traditionnelles,...le rôle vital des élites."

The family is Bourget's main point of stress. There are two reasons for the evils of a family; one is the overstepping of class bounds and the other is individualism (a word abhorred by Bourget). He lays all the evils that come to the Monneron family at these two doors. The Monnerons had been peasants but had pushed out into the bourgeoisie and Mr. Monneron had become a professor. His eldest son, Antoine, steals and forges checks, his youngest son reads immoral stories and is a regular little rascal; his daughter has been seduced by a young nobleman; but his other son Jean is saved from such evils by a realization that his family is hors de son milieu, has brûlé une étape too hurriedly. How absurd! you say, Yes, but M. Bourget takes it all very seriously. Hear him discuss it:

"Cette famille Monneron a commis une première faute, dans le grand-père, qui était un simple cultivateur. Il avait un fils très intelligent. Il a voulu en faire un bourgeois. Pourquoi? Par orgueil. Il a méprisé sa caste ce jour-là, et il a trouvé un complice dans l'Etat, tel que la Revolution nous l'a fait."¹ "Le malheur démontre l'idée fausse, comme la maladie la mauvaise hygiène. Pauvre Monneron! Je le plaignais en vous, comme je plains la France en

1. Ferrand in L'Etape, p. 24

lui. Tout le malaise que vous me décrivez ne vient ni de lui, ni de vous. Il vient de ce que votre famille ne s'est pas développée d'après les règles naturelles. Vous êtes des victimes, lui et vous, de la poussée démocratique telle que le comprend et la subit notre pays où l'on a pris pour unité sociale l'individu. C'est détruire à la fois la société^{et} l'individu. La grande culture a été donnée trop vite à votre père et à vous aussi. La durée vous manque, et cette maturation antérieure de la race, sans laquelle le transfert de classe est trop dangereux. Vous avez brûlé une étape et vous payez la rançon de ce que j'appelle l'Erreur française et qui n'est au fond, tout au fond, que cela: une méconnaissance des lois essentielles de la famille." ¹ "Cette égoïsme féroce [de Antoine] était, comme l'irréalisme de Joseph Monneron, comme l'incertitude malade de Jean, un résultat logique. Le déracinement et l'absence de maturation, vices d'origine de cette famille, l'avaient produit, ainsi que le reste. N'ayant pu s'attacher vraiment à aucun lieu, se façonner à aucune coutume, dans les provinces disparates que l'existence nomade du fonctionnaire avait traversées, le fils aux brutaux appétits ne s'était pas senti davantage partie intégrante d'un groupe compact, dans ses relations avec les siens." ² We might go on indefinitely with similar quotations, for L'Etape is ³ full of them, but after all, to sum it up plainly, M. Bourget believed that the faults of society lay in the fact that men as individuals failed to profit by the trying experiences of their ancestors whereas, if they had been bound firmly by family ties, they

1. Ferrand in L'Etape, p. 51

2. Author himself in L'Etape, p. 215. Remainder of quotations goes on to prove specifically how "déracinement" brought Antoine into evil.

would have become more perfect through a knowledge of their faults. Again we find that Foggazaro pays but little attention to another of Bourget's hobbies. In The Sinner⁴ Piero hears the voice of his family calling him away from sin and back to God.⁵ Otherwise Foggazaro pays little attention to perfection through family experiences.

Let us now turn to Bourget's second conception, i. e. the family versus the individual. Here he displays his bitterest scorn of democracy and individualism. "...: 'La cellule sociale, est la famille et non l'individu.' Si cette formule est vraie, l'observation doit constater que les sociétés bien portantes sont celles où les lois comme les mœurs fortifient le lien familial, et les sociétés malades, celles où ce lien se relâche pour laisser plus de liberté aux individus."⁶ In every epoch where the family was important, he finds the most moral, worth-while society. "A travers toutes les défaillances qui suivirent l'ancien Régime conservait pourtant intacte une législation élaborée en vue de la famille; l'autorité paternelle était reconnue, l'indissolubilité du mariage affirmée, le droit d'aînesse respecté."⁷ By the word family Bourget means not only the mother, father and the child but all the ancestors and all the descendants. To him an individual is only a link in

3. L'Etape, pp. 224, 254, 332, 382, 400, 458, etc. For criticisms giving same idea of him see "Contemporary Review, V. 82, p. 356; Sageret, Les Grands Convertis pp. 46, 59

4. p. 308

5. Same idea in The Saint, p. 147

6. Le Tribun, Preface, p. 5. In L'Emigré, p. 83 the same idea; L'Etape, p. 400; all of Le Tribun. Critic who shows the same idea is--Sageret--Les Grands Convertis--pp. 61-62

7. Le Tribun, Preface, p. 6.--For a complete and detailed idea of the family, see all of the preface to Le Tribun.

this mighty chain; and, when the ^{individual} forgets it, immorality and decadence are sure to result. All of the evils in France are due to individual freedom, so he thinks. ¹ The whole of Le Tribun is a striking argument for the rights of the family. Bourget succeeds better with his thesis in this than in other of his works. The father, a strong individualist, finds that his son has gone wrong simply through following his theory of individualism. The family tie proves stronger than his theory of individualism and he refuses to denounce his son. Monneron in L'Etape, too, finds that his children have gone wrong from his teaching of individualism. Now this brings up the real root of all the evil, i.e. the type of education given to the children. (which we shall discuss in the next paragraph.) But let us first see what Fogazzaro thinks of the family. He is more of an individualist than Bourget and his moralizing is all directed towards individuals. And, after ^{all}, is this not true of Bourget's also? Pride, the cowardice of Monneron in not looking reality in the face, and not teaching his children about religion, and Mme. Monneron's egotism and extravagance are the real causes of the downfall of their family, however hard Bourget may strive to lay it at the door of tradition. Fogazzaro finds the trouble ² of the Maironi family in the incompatibility of Luisa's and Franco's temper, which arises from Luisa's lack of faith and Franco's over ardent faith. He thinks a belief in God and the church is necessary for every morally happy family. And as such he paints Selva and his wife, and their perfect faith and understanding, even

1. L'Etape, p. 508

2. The Patriot, pp. 242-3, 287, 294, 317, 321, 409. Also Catholic World, v. 84, p. 247; Rumor, p. 71-72

though he be old and she young.¹ This is what Benedetto² says of them: "'I have already blessed you in your husband,' said he. 'I cannot distinguish you. You are a part of his soul. You are his courage. Let this courage increase in the painful hours which await him. And, together, may you be the poetry of Christian love, until the end. Stay here a little while both of you'". This for Fogazzaro is a morally happy home because based on Christian faith. Another family beautiful in its morality is that of Antonio³ Rosmini, which Fogazzaro so lovingly describes in his Discorsi. Elena⁴ and her husband are another example of marital unhappiness. He is brutal and unlovable and entirely unworthy even of the fidelity which her coldly moral heart gives him. After all we cannot accuse Fogazzaro for being an individualist entirely. Note this: "La specie umana non si conserva bene, neanche fisicamente senza una buona costituzione della società, e la società non può costituirsi bene senza uno sviluppo normale della sua unità organica, la famiglia. Il genio della specie, signori, consente e coopera, ora più ora meno, talvolta di tutto impeto, con i sentimenti più nobili e puri dello spirito umano; e, in certe condizioni, l'amore è talvolta ispirato dalla bellezza morale con maggiore violenza che dalla bellezza fisica. E' talvolta ispirato dalle doti del cuore e della mente che più giovano al proprio sviluppo della famiglia, all'intimo accordo dei genitori, al buon allevamento dei figli, alla migliore possibile conservazione della specie."⁵ After all, for both of these men the real root of evil

1. The Saint. pp. 38-41, 181-182; Living Age, V. 249, p. 288

2. The Saint, p. 466

3. p. 158

4. The Politician, p. 37

5. Discorsi, p. 45

lay in the education given to children.

Both believed a child should be brought up in the Catholic religion or else it would succumb to the immorality of the world. Here for once we find an exact similarity in the writers. Take the case of the little Jeanne in Un Divorce¹ and Maria in The Patriot.² In both cases the parents are at odds about their moral education; one wants them raised in the church and taught to depend on its system of morals; the other wants them taught morality that is based on justice and truth, and that evil is evil because it is evil, not because the Lord or the Church says it is. Of course both authors are very much on the side of the religious parent, and think that a moral child will be developed only through religion. "Il fanciullo che ignori la risposta religiosa data dai suoi padri alle questioni più importanti per l'uomo, le regole di vita ch'essi accettarono come legge universale e suprema, il significato dei fenomeni religiosi, durevolio intermittenti, ch'egli incontra ad ogni passo, il nome, la storia, gl'insegnamenti di Cristo, non può dirsi elementarmente istruito."³ "Non credo che questo fine si possa raggiungere senza animare l'istruzione primaria di idealità calde, atte a operare sulla fantasia e sul cuore degli scolari. Per questo fine l'articolo non ci fornisce che la morale civile.

"Osservo che l'umanità, senza dubbio, si onora di nature tanto elevate, tanto rette da sapersi governare nobilmente colle sole idealità della morale civile; ma queste nature non sono molte, e soprattutto mai, o quasi mai, si manifestano sui banchi della scuola

1. pp. 239, 361, 388

2. pp. 240-242, 331, 349

3. Fogazzaro, Discorsi, p. 248

elementare.

"Le idealità della morale civile appaiono belle e grandi al giovane che si appassiona per l'indipendenza del suo pensiero, non possono essere sentite da ragazzi fra i dieci e i dodici anni. Francamente dirò che non possono sostituire, quanto ad efficacia educativa, le idealità religiose." ¹ Jeanne in The Sinner ² through her lack of religious education and faith is on the verge of sin. But so is Piero, you say, and he had a religious education. Yes, but with his sensual nature and without the support of religion he would no doubt have been a libertine of the worst order. Bourget stands right with Fogazzaro in his view of education. In L'Etape, the Monneron children suffer from lack of religious education, in Un Divorce Lucien and Bertha suffer, in Le Tribun Georges suffers from the same lack. "Notons seulement, pour l'intelligence immédiate de la crise traversée par son fils, que l'universitaire radical et libre-penseur avait élevé ses enfants hors de toute espèce de religion." "'Je ne me reconnais pas le droit,' disait-il, 'd'enseigner à des êtres, sans défense contre leurs premières impressions, des hypothèses invérifiées.' Le logicien avait poussé ce parti pris jusqu'au bout: aucun de ses enfants n'avait été baptisé." ³ ⁴ Julie fell, Antoine fell and Gaspard was a rogue all because of their education. And yet this Monneron who had so tragically failed in the education of his children wanted to

1. Discorsi, pp. 245-246

2. p. 350

3. L'Etape, p. 10; also pp. 23, 188, 203

4. L'Etape, p. 234; also pp. 342-343; very good idea of the evils of a modern education of girls.

take it out of the hands of the clergy entirely.¹ "'Je ne peux pas m'associer à ton espérance," dit-il (Jean Monneron) simplement. 'Je vois bien l'élément d'énergie que les éducations laïques enlèvent à l'enfant. Je ne vois pas celui qu'elles lui substituent. Car, enfin, il faut vivre, et, pour vivre, agir. Où prendre le principe d'obligation dans ce que vous appelez la morale indépendante, tradis de tout dogme, mais cela signifie qu'elle dépend de l'examen individuel.'

'Où le prendre, ce principe? Mais dans la Justice simplement,' répondit Joseph Monneron, qui avait regardé son fils avec une surprise attristée, 'et dans la Solidarité, dans cette dette que chacun se trouve avoir contractée vis-à-vis de l'humanité par le seul fait qu'il existe. Nous naissons tous obligés.'

'Je te dirai, comme Crémieu Dax, l'autre jour, citant Robespierre,' repliqua le jeune homme: 'Au nom de quoi?...C'est un cercle vicieux. Outre qu'une dette, pour être valable, suppose qu'elle a été acceptée en connaissance de cause par le débiteur, où est-il écrit qu'il y a obligation de s'acquitter d'une dette? Dans le Décalogue et dans l'Evangile...Puisque, vous n'en voulez pas?

...'"² The father had never felt the need of religious support but Jean shows him only too well how his children, weaker than he, had³ sinned for the lack of it. In Un Divorce, Bertha Planet⁴ had been⁵ led astray by revolutionary education just as had Lucien, educated

1. L'Etape, pp. 237, 269

2. L'Etape, p. 271

3. L'Etape, pp. 459-461, pp. 474-476

4. Un Divorce, p. 157

5. Un Divorce, p. 65

by his step-father to a supreme belief in truth, justice, and individualism. And in Le Tribun, Georges in pursuing the theory of individualism taught him by his father falls into sin, and atolls. In other books also, Bourget has shown the evils of the education of young men. "L'éducation au lieu de réparer les torts de la nature, les a aggravés. Elle a été, cette éducation, trop douce: chef-d'oeuvre de la tendresse imprévoyante des parents d'aujourd'hui qui s'appliquent à écarter toutes les pierres du chemin de l'enfant, en sorte que plus tard, l'homme se heurtera au premier écueil!" "M. Bourget a écrit... 'Elever des enfants sans Dieu, sans milieu de famille..., équivaut à préparer des prostituées implacables, des adultères déséquilibrées, des séparées dangereuses!'" (Physiologie d'amour.)

There is also another evil of the family which is equally dangerous and that is forcing children, (either physically or mentally) to marry. In Un Divorce, Gabrielle had been pressed into marrying the son from whom she was later divorced. In Le Démon du midi, the heroine marries for money to save her family. In A Parisian Household, a short story by Bourget, we find the evils of trying to force a daughter to marry for money, well portrayed. In Le

1. Le Tribun, pp. 156-157

2. Portraits d'Ecrivains, p. 27-28. In speaking of Herbert Liauron, (Cruelle Enigme), René Vinci and André Cornélis (André Cornélis). Also same idea in Nation V. 42, p. 295; and Rivasso, L'unité d'une pensée, p. 71.

3. Sageret, Les Grandes Convertis, p. 42.

4. p. 82

5. Nineteenth Century, V. 76, p. 1048-Lé Démon du Midi, a review by W.S. Lilly.

6. Living Age, V. 227, p. 692, in English.

Fantôme we find a strong condemnation of young girls forcing themselves to marry brutal men simply to save their families from financial ruin. Fogazzaro, too, disproves of this. In The Politician we see how Elena, though not forced physically was forced mentally, by her mother, to marry the first man who proposed, namely the evil Santa Giulia.² Piero in The Sinner feels that he was intrigued into marrying Elisa, who so soon became insane.³ In The Patriot the marchesa tried to force Franco to marry a rich girl and when he refused and married a poor one, she persecuted him unmercifully.

Despite their condemnation of this evil, both authors felt that after people were once married, they should remember and fulfill their duties as husband or wife. Elena's fidelity to her husband,⁴ despite his evil ways, crowns her for Fogazzaro as a most moral woman. He does rather condemn the coldness of her fidelity, which is due to her lack of faith, but after all she does her duty and keeps herself free from sin. "What sort of a wife had she been to him? Upright? yes, except on one or two occasions; hard and cold as crystal; faithful to herself, not to him! That is if she were still faithful!...and it pleased him to fancy that high and mighty virtue sullied."⁵ "I promised," she went on at last, "to be faithful to you; and whatever you think, faithful I will be to the end."⁶ To see Piero's remorse at forgetting his wife and his duties to her

1. Fortnightly Review, V. 76, p. 142; Review of Bourget's Le Fantôme, by W.S.Lilly

2. pp. 20-21

3. pp. 58, 63

4. The Politician, p. 20, 182, 263, 336-337; See also Catholic World . V. 84, p. 244

5. The Politician, p. 342

6. Idem, p. 350 Same idea, p. 352, 395

is sufficient to show that Fogazzaro condemns infidelity. But besides fidelity, Fogazzaro thinks children are a good thing for the moral elevation of a home. They bind the parents together. Elena¹ is childless and suffers from it. Elisa,² too, feels that had she had a child she might have saved Piero from falling. Bourget does not seem to consider the immorality of childlessness, for his books are usually heavily populated with children. He likes to use the children to show the effect of family life. As to the duties of a married couple, he feels them strongly. In Un Divorce³ Mme. Darras says: "'Le devoir d'une femme est de maintenir toujours la paix de son foyer.'" "'Je ne vous ai pas ordonné d'abandonner votre foyer,'⁴ rectifia M. Euvrard, 'du moins en ce moment'" M. Darras defines his own duty thus, "'Le mari doit protection⁵ à sa femme, -- protection physique, protection morale.'" In Le Tribun⁶ we find Mme. Portal making this statement "Ah! je bénis le sort de m'avoir fait grandir dans ce milieu universitaire, de vie si simple, les snobs disent si médiocre! Les filles y apprennent à devenir ce que je suis fière d'avoir été pour mon mari, une compagne d'idées qui sait en même temps être une femme de ménage." And in the meantime she forgot her duties as a mother so eager was she to be a good wife. It is Mme. Claudel, the lover of Georges, who feels real mother love and duty when she gives up her passion for her child.⁷ Another thing

1. The Politician.

2. The Sinner.

3. The play, p. 9

4. Un Divorce, p. 35; pp. 394-395, same idea.

5. Un Divorce, p. 74

6. p. 15

7. Le Tribun, pp. 195, 205, 223

that Bourget feels is wrong in regard to marriage is to enter it without having cast out other sexual ties, and even the memories of them. "Your future wife has no past to hide from you. Of your past, I know nothing; but I feel sure that the moment you decided upon marriage you freed yourself from all other sexual ties, in thought, as in fact; that your past, if culpable, is utterly done away with. If it were not so, you would profane a great sacrament ...you would commit a real sacrilege, sure to be visited with punishment. Deus non irridetur: God is not mocked with impunity,"¹ said abbé Frontois to Malclerc on the eve of his marriage. But Malclerc did profane it, for he married this girl, the daughter of his old mistress. His punishment was mental torture from the phantom of his dead mistress, and he himself suffered fully for that greatest of all sin, adultery.

At least the world considers it so, for moral and immoral today have almost narrowed down to mean purity or lack of purity in sexual relations. Consequently both Bourget and Fogazzaro give love and its evils chief place in their novels. Dimnet says of Bourget: "Their (his early novels) pessimism makes it clear that the kind of love to which they endlessly revert is a scourge and not a human development..."² Later he condemns him thus, "The less that is said about what is called love in modern fiction, its omnipresence, its intoxicating fascination and even its evils, the better. Now Bourget's novels treat of nothing else than this universal disease and describe its symptoms with enough charm to make them more attractive, than their consequences are dreadful."³ The Academy doesn't⁴

1. Fortnightly Review, p. 148.

2. Paul Bourget, p. 36

3. Paul Bourget, p. 89

4. Review, V. 59, p. 486

seem to agree with this for it says "But he does not attempt to make vice attractive and had he written his stories (Cruelle Enigme, Crime d'amour, and André Cornélis) with the express purpose of illustrating the axiom that 'lawless love is guilt above!', he could hardly have done so more forcibly than by the fate which he brings down upon the heads of his guilty lovers. As he himself says in his slightly precious way, the commands "thou shalt not commit adultery" and "Thou shalt not covet," might be written as an epigraph to much of his work, and the danger of giving rein to the passions is marked in every line!" It seems to me that this statement is very true of both men. In regard to Fogazzaro, Prof. Kenneth McKenzie¹ writes thus, "The purpose of art as he understood it is to assist the superior and spiritual elements in our nature to rise above the brutal and inferior. A moral triumph is more important than happiness or worldly success. We may ask sometimes if it is worth while to sacrifice so much for a moral ideal. We may even feel a secret longing to have these men and women abandon their austere virtue and yield to the temptation which promises them happiness. And yet, after the mental struggle which ends so often in renunciation, we close the book with a feeling of profound admiration for these characters and for the author who has created them." It is for these very reasons that Fogazzaro condemns authors for making love too attractive. In Discorsi² he says: "Le passioni d'amore hanno gran parte nella letteratura moderna. Molti scrittori hanno rappresentata la passione sensuale senz'altro intendimento che di riprodurre il vero, o di dilettae, o di far

1. Yale Review, N.S., V. 1, p. 128

2. p. 39

rumore e guadagni; senz'altro freno che le leggi penali. Il successo è stato doloroso per la morale e per l'arte." "Io sono di quelli, che dicono che non si deve scrivere d'amore in modo da far consentire l'animo di chi legge a questa passione"¹, is a sentiment of Fogazzaro (as well as Manzoni). Both he and Bourget condemn sensuality and adultery so many times that it would be impossible in the limited scope of this paper to point them all out. We shall quote one or two of the most striking condemnations of each. If more are desired, a very cursory reading of any of the novels of either man will offer them in abundance. Bourget says: "Légitime, l'amour est l'élément premier de la famille, partant, des vertus que la famille exige, partant, de la société entière, dans ce que cette société a de réel et de solide. Illégitime, il occasionne les plus dangereuses anomalies de la conduite et de la destinée."² In L'Etape³ Bourget condemns adultery thus: "Une indécatesse d'argent se répare. Un manque de probité s'expie. Ce sont des fautes abstraites, si l'on peut dire, et dont on souffre dans sa pensée, dans son être social, presque par raisonnement. Les déchéances de la femme sont mêlées d'une souillure physique. C'est la tache la plus intime, la plus désespérément ineffaçable, quand elle tombe sur une mère, sur une fille. Elle atteint l'homme dans sa chair même, dans ce que la personne a de plus secret et de plus saignant." Let us now quote some⁴ critics in regard to Bourget's attitude towards love. Mr. Bertrand

1. Discorsi, p. 40

2. Rivista, L'Unité d'une Pensée, p. 37. Also see all of second part for ideas of Bourget in respect to love.

3. p. 281

4. Revue des deux Mondes, Dec. 15, 1920, p.731

writes thus: "'L'amour moderne,' comme il l'appelle, amour souillé et pourtant épris de pureté, affreusement égoïste et brutal, et pourtant assoiffé d'idéal et de sacrifice, amour-spleen, amour morbide, qui courbe l'intellectuel sous la loi de l'instinct et qui, en même temps, l'exalte par des mirages de félicité impossible, en lui rappelant sa vraie nature qui est d'aimer le Bien unique--tout cela s'exprime dans les premières oeuvres du romancier et de l'essayiste." Mr. Lionnet says Physiologie de l'amour is "...violent même, quand des indignations de Chrétien contre l'internat, contre l'egoïsme du faux amour, emportent l'auteur." Lilly says of Crime d'amour "I hardly know where to turn for a more passionate and persuasive exhibition of the moral agonies which, by the nature of things are bound up inseparably with the crime whereof he has been writing--the crime of high treason against the most sacrosanct of human affections." Lemaître in speaking of Cruelle Enigme, "...un morceau sur le rôle de l'amour dans le développement de notre être morale: 'Tout au long de nos années, il s'est donc enrichi ou appauvri, au hasard de cette passion souverainement bien faisante ou destructive, le trésor de moralité acquise dont nous sommes les dépositaires: infidèles dépositaires si souvent et qui préparons le banqueroute de nos successeurs parmi les caresses et les sourires.'" Let us turn to Fogazzaro. He too condemns adultery but believes that a great love tends to become merged with the Divine and to pur-

1. L'Evolution des idées, V. 1, p. 192

2. Nineteenth Century, V. 27, p. 978

3. Les Contemporains, V. 3, p. 383. For other views see Doumic Portraits d'écrivains, V. 2, chapter IV, pp. 21-26; Lionnet, L'Evolution des idées, V. 1, p. 201; Sageret, Les Grands Convertis, p. 42

ify mankind. At least this latter idea is prevalent in his early works, but in The Sinner we get such a strong condemnation of spiritual love that we believe he must have had a change of faith. Don Giuseppe speaks to Piero, "You say the temptations of the senses have diminished and that you cannot understand why the danger of binding yourself to this woman through your soul should be more terrifying to you than the danger of a purely sensual fall. Your terror is justified, for the very vileness of the purely sensual sin is at first a restraint, and afterwards generates that impulse of remorse and loathing which soon helps the sinner to rise again. On the other hand, the tie which is believed to be of the Soul alone leads, little by little, when occasion presents itself, to certain familiarities, which grow more and more sensual and produce an undue excitement of the body, which mingles with the undue excitement of the spirit. Then in this natural mingling of body and spirit the sin appears less vile, a less hideous distortion of human nature, and generates no hatred of the accomplice, as in the first instance, but generates rather a closer union in evil doing, a proud, blind, self-satisfied union, which lasts until the hour of atonement arrives, and the body and soul grow cold. Thank your God that He has warned you of a danger you could not see, by means of a horror you could not understand!" Perhaps this idea of condemning spiritual love came to him after the critics called The Politician, a book of spiritual adultery. Let us hear what Fogazzaro himself, has to say of his idea of love, "'Ma a me premeva dire qual'è il mio concetto sulle relazioni d'amore fra due persone non libere; mi premeva far comprendere che se ho rappresentata la relazione di

1. The Sinner, p. 83

2. Scotti, La Vita di Antonio Fogazzaro, p. 136, tells of this, but denies the justice of the criticism

Cortis e di Elena in modo che desta la pietà, la simpatia e anche l'ammirazione quella relazione non risponde però al mio ideale morale. Il mio ideale morale, rispetto a simili sentimenti, si contiene in quei versi di Eva che cominciano, L'immortale amor tuo terribil dono... Un amore che vada contro l'ordine prescritto da Dio, temporaneamente, alla unione dell'uomo e della donna sulla terra, non può manifestarsi per quanto sublime sia, che in un ordine futuro, quando il presente sia cessato. Questa è a mio avviso la perfezione; con che non voglio dire che chi ama come Eva (prima di Cristo non s'è mai amato così), non possa moltissimo sperare che il suo errore sia giudicato degno di pietà e di perdono¹". Then for Fogazzaro moral love is Divine love. If he has a thesis of morality in love, this is it, for all his novels show the struggle of the higher and lower instincts, with final victory to the higher ones. The Sinner is the best example of this. All its plot is built on Piero's struggle with his sensuality. He is saved from sin and led back to religion by his dying wife. Guided by religion and purified by a renunciation of all earthly love he appears as Benedetto, the saint, in The Saint. Does Bourget agree with Fogazzaro in this attitude? No. For him any love which cannot or does not lead to respectable marriage is evil. He never even considers love in the light of a purifier. How absurd, you can almost hear him say. Illicit love is evil and leads to the most evil consequences, so he thinks. The adultery of a wife is perhaps the worst because it makes so many innocent people suffer. Her husband and her child, if she has one born of her sin, are the ones to pay.

1. Scotti, La Vita di Antonio Fogazzaro, p. 144. Same idea in Discorsi, In opinione di Alessandro Manzoni, pp. 38-60; Gennari, Antonio Fogazzaro, pp. 55, 71, 82, 83.

Take the case of Landri's mother in L'Emigré. Seduced by Jaubourg, keeping her secret from all, even her husband, and pawning off this child as her legitimate son, she lives and dies a seemingly virtuous wife. It is only long years after, that Jaubourg on his death-bed betrays the secret and throws Landri and Claviers-Grandchamp into the most intense ¹ ~~of~~ moral suffering. In Fogazzaro's works consider the case of Mme. Cortis. Seduced, and driven from home by her husband, this wicked woman lives a life of evil until penniless and old she drags herself back into her son's life (for he had thought her dead) and tortures him morally by her very degeneracy and deceit. ² Though Fogazzaro leaves us with the impression that Daniel is not illegitimate as his mother would have us believe, ³ we are never quite sure of it. It is enough, however, to see the mental and moral suffering of Daniel when in the presence of this degenerate mother. Bourget takes the evils of love a step lower, if ⁴ they can go lower, by having Rumesnil propose an illegal operation to Julie, the girl he had seduced. The girl's moral struggle before the thought of this horrible crime is fearful. ⁵ After all it is the suffering of the child born of sin which is the worst evil of love, for the child is absolutely innocent. Consider this from Terre Promise: "'Si un pareil titre n'eût pas paru trop ambitieux, dit M. Bourget dans sa préface, ce livre se serait appelé le Droit

1. pp. 188, 193, 210 etc. Also in Le Fantôme the daughter suffers for the mother's sin. See Lionnet, V. 1, p. 190 for other ideas on this. Also see Rivasso, chapt. VIII, pp. 115-122

2. See chapter 7 of The Politician.

3. p. 291

4. L'Etape, pp. 328-329

5. pp. 330, 334-337

dé l'enfant. Le problème particulier qui s'y trouve posé se rattache, en effet, à cet autre plus général: jusqu'à quel point le fait d'avoir donné volontairement la vie à un autre être nous engage-t-il envers cet autre être? Dans quelle mesure notre personnalité, est-elle, obligée d'abdiquer l'indépendance de son développement devant cette existence nouvelle? Suivant la réponse que vous ferez à cette question, vous serez pour ou contre le divorce, pour ou contre le second mariage des veufs et des veuves, pour ou contre l'éducation par l'internat, pour ou contre la recherche de la paternité, pour ou contre l'absolution des venreances conjugales, qualifiées si complaisamment de crimes passionnels. Ces exemples suffisent à montrer la complexité singulière de ce problème, l'enfant, qui ne résume rien moins que la moralité de l'a-¹mour."

Bourget shows quite clearly that he is on the contre side of this in his strong condemnation of divorce in Un Divorce. His most striking thrust comes in calling it adultery and free union, and in comparing it to them. Lucien denounces his mother's divorce, and marriage, as nothing more than Berthe's free-union.² Mme. Darras carried away by remorse comes to believe the same thing. "A un moment donné, elle avait pu, emportée par le délire du remords, assimiler son état de femme divorcée et remariée civilement à celui d'une irrégulière, comme était la malheureuse fiancée de son fils."³ In fact, Bourget treats free union much better than divorce. Hear Lucien's cry in answer to Berthe's ideas, "'Je me suis demandé en quoi il consistait essentiellement, et je n'ai trouvé qu'une ré-

1. Rivasso, p. 116

2. Un Divorce, p. 221

3. Un Divorce, p. 325

ponse, la vôtre: le mariage, c'est un engagement entre une conscience d'homme et une conscience de femme. Qu'ajoute la loi à cet engagement? Rien, sinon des conditions de garantie. Ces conditions n'augmentent plus la validité du contrat qu'une signature n'augmente la validité d'une dette. J'en ai conclu qu'en contractant l'engagement que vous avez contracté, il y a cinq ans, sans cette garantie, mais avec une absolue bonne foi, vous vous êtes conformée aux règles de l'Ethique éternelle. Votre action était imprudente, dangereuse pour vous. Le fait l'a prouvé. Moralement elle était de nature à servir de règle absolue, puisque l'Union libre, ainsi conçue, est vraiment le mariage idéal, celui qui ne relève que de la conscience individuelle, dans ce qu'elle a de plus intime et de plus profond.¹" Had it not been for some few such virile remarks as the following of M. Darras, Bourget would have filled all society with a craze for free union. "Quand deux êtres sont vraiment décidés à s'unir pour fonder un foyer, ils doivent à la société de le lui déclarer; ils se le doivent à eux-mêmes, pour n'être pas confondus avec ceux qui ne cherchent dans la vie sexuelle, que la satisfaction d'une fantaisie ou l'assouvissement d'une brutalité. Cette société leur offre le moyen de faire cette déclaration facilement, librement.²" Then hear Père Euvrard reply to Mre. Darras, denouncing divorce in behalf of the church; and note the difference in virility of the two men. "l'Evangile pardonne à la femme adultère et je n'en suis pas une. Je suis une honnête femme."

"Lisez tout l'Evangile, madame, et vous y verrez...la même défense impérative pour l'homme et pour la femme de contracter un

1. Un Divorce, p. 185.

2. Un Divorce, play, p. 19

un second mariage du vivant de son conjoint. Ce n'est pas l'Église qui condamne le divorce, c'est Notre-Seigneur, c'est Dieu lui-même, et vous ne pouvez pas à la fois le recevoir à l'autel et rester en révolte contre lui.¹ This family had been so happy before Gabrielle's return to the faith; her husband had been such a brute; Mr. Darras had been so loving and kind to her; and they had founded such a happy foyer, that we almost agree with Mr. Darras when he accuses the priest and the church of breaking up his home.²

Bourget gains most for his thesis when he points out the evils of divorce.³ After having Père Euvrard show that divorce is not monogamy which had proved so efficacious throughout the centuries, and that wherever divorce had been prevalent crime had increased,⁴ has him point out its more specific evils, "Il n'y a pas vingt ans que cette détestable loi du divorce a été votée, et si vous saviez combien de tragédies je l'ai déjà vue produire, moi qui confesse si peu; dans quelles catastrophes j'ai vu sombrer des ménages comme le vôtre, qui n'ont pas compris cette évidence, partout empreinte cependant: toute liberté contraire aux lois de la nature engendre une servitude, tout devoir abandonné un malheur! J'ai vu des haines fratricides entre les enfants du premier et du second lit, des pères et des mères jugés et condamnés par leurs fils et leurs filles, ici des heurts meurtriers entre le beau-père et son beau-fils, là entre la seconde femme et la fille du mari, ailleurs la jalousie du passé, d'un passé rendu si vivant par l'existence du premier mari, suppliciant le second mari, ailleurs des luttes hor-

1. Un Divorce, play, p. 10

2. Un Divorce, p. 231

3. Un Divorce, pp. 43, 95, 98, 245, 299, 307-308, 336, 349, 398

4. Un Divorce, pp. 27-29

ribles entre ce premier mari et son ancienne femme autour des maladies de leur enfant, ou, une fois grandi, de ses passions, de ses folies de jeune homme, de son mariage, si c'est une fille. Et je ne vous parle pas de cette rancœur, quotidiennement renouvelée, contre la malveillance, avouée ou cachée, hypocrite ou sincère, qu'importe, d'un monde où, malgré tout, le respect de l'union chrétienne demeure intact."¹ Then Mr. Bourget proceeds to make most of these evils happen to the Darras family. Did he succeed in this thesis? I believe not, except with the people who already condemned divorce. Let us hear Mr. Dimnet's opinion of this book: "...divorce is productive of woes to the children of the divorced and ultimately to themselves--but it is urged in a harsh cruel manner--so harsh and cruel that it turns the reader against the lesson enforced--and as in L'Etape it is not verified by the story."²

And what does Fogazzaro think of this burning question, you ask? Not much, for the divorce law was not an evil of his country. Lao makes these remarks about it after learning of Elena's love for Daniele, "'You know that I have no faith in either angels or saints. If we had divorce in this country! If we had divorce, I should have taken a wife myself! And I would never have changed her! I should have been happy! But we have no divorce, and you would marry the baron. That was horrible!'"³ We rather doubt that Fogazzaro was in absolute harmony with these views and we rather prefer to accept this statement in the Catholic World,⁴ "To render

1. Un Divorce, p. 30

2. Dimnet, p. 106

3. The Politician, p. 445

4. V. 93, p. 522

his demonstration of the unalterable character of the marriage tie yet more striking, Fogazzaro has here introduced all the circumstances usually used to extenuate the sin of unfaithfulness." These are the few facts we have been able to glean about the attitude of Fogazzaro in regard to divorce, but we feel that his general attitude in regard to marriage and its permanence was the same as Bourget's.

Let us now pass from this very incomplete study of the family and its morals to the more specific individual morals, which, after all, are the underlying causes of the evils mentioned above. They are legion.

Lying is one of the evils thoroughly condemned by both Bourget and Fogazzaro. Lucien says to Berthe,¹ "'Pas pour moi,'...., 'et je ne saurais avoir d'estime pour un médecin qui me mentirait. Sans vérité, il n'y a pas de conscience, et quand on se donne des raisons pour manquer à la vérité sur un point, on y manque bientôt sur tous...'". Now hear Bourget speak of Mr. Darras, "Il avait dû, malgré son aversion pour les mensonges d'opportunité, justifier l'absence de son beau-fils par le prétexte d'un voyage. De recommencer à mentir lui fut si pénible qu'il prononça cette phrase avec une impatiente brusquerie."² Mr. R. le Rivasso's remarks on Le Fantôme show this hatred of lying, and its evils, quite clearly. "Ce bonheur, il ne peut y goûter! Il ne le peut pas, parce que l'on ne crée pas du bonheur sur le mensonge, et qu'il lui faut toujours mentir à sa femme, mentir en cachant son culte passé, mentir chaque fois que le nom de la mère est prononcé, mentir devant chaque souvenir d'Antoinette, mentir dans toutes les manifestations de ses

1. Un Divorce, p. 114

2. Un Divorce, p. 237

sentiments pour Eveline." ¹ Fogazzaro denounces this evil as much or more than Bourget. In The Patriot Uncle Piero says, "'I have never had any patience with all this secrecy, all this feigning and hiding. The honest man openly confesses his actions.'" ² Maria in the Saint also shows her idea in this matter; "Maria exclaimed with some heat: 'Oh! Noemi does not tell lies!'" and then, crimsoning and smiling, she embraced her husband as if fearful of having offended him. For, once, she had offended him by some thoughtless words concerning the lack of truthfulness in Italians,...." Note, too, Jeanne's thought; "She told herself that she might possibly regain his affection by feigning a conversion; she could die for him, but ³ she could not lie to him." ⁴ Mr. L.E. Lapham makes this remark in regard to Luisa and Franco, "To her (Luisa) action is the only evidence of truth; to him, it is emotional insight." It is Mr. Gennari ⁵ who best sums up for us Fogazzaro's attitude. "En ses romans il ne voulut que représenter la vérité et n'accepta comme guide que la sincérité." From the above selected quotations one can easily

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1. L'Unité d'une pensée, p. 130. For further references to the hatred of lying see L'Emigré, pp. 259, 280, 364, 397; Un Divorce, pp. 194, 237; L'Etape, pp. 34, 379, 450, 470, 484; Le Tribun, pp. 114, 115, 179, 195,
 2. p. 61
 3. The Saint, p. 401
 4. Catholic World, V. 84, p. 247
 5. Antonio Fogazzaro, p. 110. For further ideas on Fogazzaro's attitude towards lying, see The Sinner, pp. 176, 307; The Politician, pp. 22-23, 284; The Saint, p. 316; The Patriot, pp. 39, 190, 335.

see that these men thought that a liar would meet nothing but moral suffering.

To his bed-fellow, the hypocrite and deceiver, our novelists are also strongly opposed, though they don't say so much about it. Fogazzaro pictures ^{him} ~~it~~ best in the cunning malicious Pasotti who with the marchesa represents all the evil of the Austrian government. Pasotti deceives, or thinks he deceives, everyone that the marchesa tells ¹ him to spy on. He is a hypocrite of the first water. Fogazzaro describes him thus: "The cunning Tartufo (Pasotti), by nature as curious as a hound, that goes about following every scent, poking his nose into every hole, and rubbing it against every pair of trousers, (sic) promised to furnish the marchesa with such information in the course of a day or two and then took himself off, his eyes sparkling, rubbing his hands in anticipation of a pleasant chase."² Di Santa Giulia condemns his wife for hypocrisy in this manner, "He added that she had been the first to play the hypocrite, for she deceived him at the altar with her false 'I will', which she did not mean. Elena's heart ached at this. It was true; she recognized her own fault, the selfishness of the resolution she had made to quit the paternal roof."³ Fogazzaro's main condemnation of hypocrisy lies, however, in the character of Pasotti, which we have just mentioned, and the deceitfulness of Daniele's mother which he so clearly describes in chapters six and seven of The Politician.

1. See The Patriot, pp. 28, 37, 106, 311.

2. The Saint, p. 100

3. The Politician, p. 100. For further references to hypocrisy see The Politician, pp. 219, 264, 365, 459; The Saint, pp. 365-366; The Sinner, pp. 65, 261, 291, 307; The Patriot, p. 20.

In regard to Daniele himself Mrs. Linda Villari says that he has¹ "a genuine abhorrence of all falsity and meanness." Mr. Bourget's position in this matter is the same as that of Fogazzaro. He condemns quite strongly the new type of medical specialists. "Il se rencontre encore à Paris, à côté des professeurs justement illustres auxquels le temps manque, et des charlatans sans conscience que l'on doit supplier pour en obtenir des consultations de cents francs..."² Mejan, the seducer of Berthe through his hypocrisy in pretending to believe her ideas, comes in for a strong condemnation.³ Mr. W.S. Lilly⁴ points out the same evil in his quotation from Lazarine, where the General writes to Graffeteau, "Is it possible that you can be so lost to honour as to introduce yourself into a Catholic family, concealing the fact that you are a divorced man and there to pay attention to a young girl, and to trouble her peace of mind knowing well that she could not marry you?" Mr. Edmund Gosse⁵ points out another type of hypocrisy in Contemplations Sentimentales: "All three [short stories] analyse symptoms of that disease which M. Bourget believes to be so widely disseminated in the feminine society of the day, 'la trahison de la femme,' deception under the guise of a bland and maiden candour." From these meager selections one can perhaps conclude that both men thought hypocrisy very immoral and a vice to be refrained from.

They also see one of its fundamental causes, the cowardice

1. Academy, V. 29, p. 41. An Italian Novel. Daniel Cortis
2. L'Etape, p. 421
3. L'Etape, pp. 152, 153. Other references for the idea of hypocrisy are L'Etape, p. 194 and Un Divorce pp. 362-363
4. Fortnightly Review, V. 107, M. Bourget's New Book (Lazarine), p. 1028
5. French Profiles, p. 250

which keeps a man from the pain of being truthful or of looking life
 in the face. Jean Monneron is helping deceive his parents when¹
 through his cowardice and fear of hurting them he fails to tell them
 of the growing evils of his brothers and sister. If we look beyond²
 that, however, we see the cowardice of Mr. Monneron in refusing to³
 look on the realities of life. He had made his children feel so
 strongly this attitude of his, that they felt they simply could not
 tell him how false his views of life were. Jean describes his fa-
 ther very fittingly, thus: "'Son pays, ce sont ses idées. Son mi-
 lieu, ses idées encore. Sa réalité, ses idées toujours. Que j'ai
 senti cela vivement, tout jeune, qu'il ne voyait pas mes frères et
 soeurs, (sic) qu'il ne voyait que ses pensées! Mais, ce que je ne
 sentais pas alors et ce que je sens aujourd'hui, c'est qu'il y a,
 dans cet aveuglement, du parti pris et de la volonté. Non seulement
 il ne voit pas la vie, mais il ne veut pas la voir, parce que la
 réalité lui serait trop cruelle...'" ^{4 5} "Il ferme les yeux intellect-
 uellerent, comme on les ferme physiquement, devant un spectacle in-
 supportable..Tout le secret de mes silences à l'égard de mon père
 est là, dans cette sensation que j'ai eue, presque enfant, qu'il ne
 voulait pas voir certaines choses, parce qu'il en souffrait, d'une
 souffrance qui vous étonnera, même vous, car vous n'avez jamais ren-
 contré que son optimisme, si voulu, lui aussi.'" Ferrand, however,
 comes back at Jean with this: "'Vous avez cédé à votre sensibilité,

1. L'Etape

2. L'Etape, pp. 76, 469-470

3. L'Etape, p. 226

4. L'Etape, pp. 45

5. p. 46

comme vous avez cédé avec votre père. Car il faut avoir le courage de vous l'avouer plus complètement: ce n'est pas à cause de lui que vous lui avez caché votre vie intérieure de ces dernières années, c'est surtout, c'est beaucoup à cause de vous-même, pour ne pas souffrir, pour ne pas lutter."¹ Bourget also condemns Jaubourg² for lacking the courage to die alone and carry to his grave the awful secret of Landri's illegitimacy. We rather doubt Bourget, however, when he goes so against the ideas of suicide instilled in us, and has M. de Claviers say this: "'Les lâches vivent. Ce sont les gens de coeur qui pensent au suicide devant la honte. ...Nous avons trop peur de souffrir et de faire souffrir.'"³ Fogazzaro is evidently in opposition to this idea of suicide, for he places it as the last recourse of Luisa in her moral degeneration, caused by the death of her child.⁴ "'It would be better for me to end it all in the lake,' she said bitterly. Her husband passed his arm round her waist, pulled her away from the parapet, and then letting her go, threw up his arm with a gesture of protest. 'You!' said he indignantly. 'You talk thus? You who used to prate of looking upon life as a battle? And is this the way you fight?'"⁵ As to cowardice we see the marchesa cringing before her fear of the next world; Piero⁶

1. L'Etape, p. 52. For the same idea, see L'Etape, pp. 102, 123, 179, 273, 288.

2. L'Emigré.

3. L'Emigré, p. 370. We must, however give Bourget credit for condemning murder. See Rivasso, pp. 137-145.

4. The Patriot, pp. 482-483

5. Franco and Luisa and The Patriot, p. 506.

6. The Patriot, pp. 428-429.

condemning himself for cowardice when he comes to his wife's death
¹bed; and Santa Giulia thinking this, "Curse those proud people!
 What did they think he was? He might have every vice under the sun
²but he was not a coward."

And surely he did have almost "every vice under the sun," of
³which the worst were his gambling and stealing. "He was deeply in-
 volved in many other debts, of a no less serious nature than the
 one to the bank. Merely to pay his gambling debts, and to secure
 his reception in the more or less private gambling houses that he
 frequented, he had been forced, after trying all the best-known mo-
 ney-lenders in Rome, to lay hands upon certain bonds which he held
 in trust for a minor, had pledged them, and turned them into money.
 This transaction had now come to light, and a prosecution was immi-
⁴nent." "With her [Elena's] other feelings for her husband there
 was now mingled, for the first time, one of horror. He had taken
⁵other people's money!," says Fogazzaro of Elena. Perhaps the best
 notion of Fogazzaro's attitude toward stealing is gained from his
 having Luisa, Franco and Piero despise the old marchesa's money be-
 cause it was stolen from the Ospitale maggiore. Piero, in The Saint
 plans to restore it but decides it will do more good to humanity
 if invested in a community agricultural association. Bourget, too,
 condemns this evil, with as much or more force than Fogazzaro. He
 shows it particularly in parents who are poor and over-ambitious

1. The Sinner, p. 375

2. The Politician, p. 342

3. Idem, p. 22

4. The Politician, p. 340

5. Idem, p. 190

for their children. Chaffin stole from his employer so that his son's education and career as a doctor might be easier. The evil of it is brought out in the suffering of the son when he discovers this fault of his father. ² The Nation, in a review of two of Bourget's novels, says this, "The more violent tragedy of 'The Day of Reckoning' is the consequence of a crime committed by devoted parents in order to assure the worldly success of their son," (they take trust funds to educate their son). ³ ⁴ Fraud, gambling and forgery Bourget denounces them all, but mainly he attacks forgery. ⁵ Antoine is the guilty party in this case. He forges a series of checks under a false name and on the funds of a patron of the bank, in order that he may gamble at the race courses and entertain his fille. Monneron is struck with horror at the thought that his son is a forger and a thief: "'Un faux et un vol, ce sont des actions. Elles sont abominables.'" ⁶ In Le Tribun, we find Bourget condemning the same things. "'J'ai l'horreur de la corruption et de la venalité, autant que vous, monsieur Portal.'" ⁷

And, as the basic causes of all these evils enumerated above, we find false pride and selfishness. Let us first consider pride. Bourget says that the Monneron family sought to rise from their position simply out of pride. ⁸ It was this that first made the peasant Monneron send his son to school to become a bourgeois, and it

1. L'Emigré, p. 354

2. V. 71, p. 515

3. L'Etape, p. 164

4. Idem, p. 172

5. L'Etape

6. L'Etape, p. 451. Same idea, pp. 188-189.

7. p. 139. Also p. 155 for the same idea.

8. L'Etape, p. 24

was pride that kept Monneron going, throughout his college course. Ferrand says of him: "'Quand je l'ai rencontré à l'École normale, tout son développement n'était qu'un développement d'orgueil.'" ¹ Bourget himself gives this description of Monneron: "Ah! noble et large coeur, d'une humanité si simple, si vraie, si sensible, aussitôt que l'orgueil de l'esprit ne l'égare pas!" ² It is usually to false pride and its evils that Bourget refers, but Fogazzaro sometimes sees it as a redeeming feature, as he shows it in the evil ³ Pasotti and Di Santa Giulia. ⁴ However, in them he sees it only as a force which keeps them from committing worse evils. There seems to be some discrepancy in his portrayal of Franco, for, at first, ⁵ he describes him as entirely free from pride, later shows his undue pride in rejoicing over his secret generosity to his grandmother, ⁶ then pictures him as proud of his few labours while Luisa was not at all proud of what she has done, later, the author condemns both Franco and Luisa in this manner: "He was determined to see only pride in his wife, while his own anger was born almost wholly of pride, of outraged self-esteem; it was an impure anger ⁷ which darkened his brain and heart." ⁸ Daniele and Elena, also, are condemned for pride. This passage shows it well: "'I am humble be-

1. L'Etape, p. 24

2. L'Etape, p. 481. For other references to pride, see L'Etape, pp. 41, 79, 308, 447; L'Emigré, p. 395.

3. The Patriot, p. 113

4. The Politician, p. 340

5. The Patriot, p. 38

6. Idem, p. 97

7. The Patriot, p. 164

8. Idem, p. 329. Other references in the same book are pp. 338, 359, 428.

fore God and before you,' she [Elena] answered, 'but not before men. I fear I may never be.' 'And I?' exclaimed Cortis. Neither was he humble before men, he, with his proud contempt for all vulgar arrogance, he the proud soldier prepared to do battle for his ideas. Elena was silent.¹ Don Giuseppe Flores is Fogazzaro's idea of a virtuous man in this respect. He is so humble and thinks himself so evil, when he has done more good deeds in a year than many men in their lifetime. He has that crowning virtue, unselfishness, which when lacking, causes most of the evils of the world. If we look closely enough, we shall find selfishness and egotism at the base of almost every vice. The Cristian religion fights this evil more than any other because it is so much the cause of other evils,— adultery, lying, stealing, avarice, gossip and so on. Fogazzaro condemns it in people of all walks of life; in the old marchesa who so persecuted Franco and who thought she could never do wrong; in the professor, Gilardoni,² who wished to rid himself of the will of Franco's grandfather; in Franco,³ the dreamer, who lived off of other people (later he praises him for unselfishness⁴); in Piero who in his selfish love for Jeanne forgets his wife⁵; in the abbé,⁶

1. The Politician, p. 455.

2. The Sinner, pp. 190-191

3. The Patriot, pp. 20-21, "Ever since she had reached the age of discretion it had been a rule with her never to recognize in herself a single defect or mistake, never wittingly to wound her own noble and beloved self." Also, see pp. 41-42

4. *Idem*, p. 96

5. *Idem*, pp. 328, 476

6. *Idem*, pp. 348, 355.

7. The Sinner, p. 356; also pp. 68, 104-105

8. The Saint, p. 61

who seeks promotion more than the good of the church; in the people of Jenne who love themselves and their families more than divine law; in politicians who, though they may not worship money and steal it, bow down to the gods of themselves; in the nobleman, Count Lao, who devotes all his time to his own imaginary physical ills; and in the degenerate woman, Mme. Cortis, who took all and gave nothing. This sentence from Daniele's letter to Elena, "As if the age were not suffering from selfishness in its very vitals," seems to picture this evil accurately. Of course there are people whom Fogazzaro praises for their unselfishness, as Daniele, Benedetto, Uncle Piero and marchese Scremin, but he finds it much more forceful to attack such men as the over-ambitious marchese, who go to any extreme in working for their ambition. Perhaps it is because he finds so much egotism in himself and fights it so hard, that he condemns it so strongly in others: "Anche nei momenti miei migliori sento che appena la superficie dell'essere mio è in un certo grado bene disposta; le profondità, le radici, sono piene di egoismo, di quell'egoismo che bisogna distruggere per trasformare il nostro io

1. The Saint, pp. 219-220

2. The Saint, pp. 376-377. Also p. 206.

3. The Politician, p. 11

4. The Politician, p. 264

5. The Politician, p. 214

6. Idem, p. 273

7. The Saint, p. 92

8. Throughout The Patriot.

9. The Sinner, pp. 204-205

10. Idem, pp. 28-29, 186-187, 202-203, V.

presente in un ¹io ²superiore. Non potrò essere liberato che col fuoco." Miss MacMahon says that in The Patriot, there is "espionage and self-seeking, much that is trivial, interwoven with the pleasanter theme of courage, loyalty, chivalry and patriotism." This is quite true. It is usually the minor characters who are most selfish and egotistical, and if the major characters are possessed of these faults, they usually fight them and win. Bourget, however, to make his thesis the stronger paints, his characters as unselfish ones. M. Monneron and Jean Monneron, how unselfish they are! They give up everything, cabs, the theater and so on, simply to make ends meet. Mme. Claudel, too, is pictured as very unselfish and ready to sacrifice herself for George's good. Of course Mme. Monneron is selfish and egotistical but to my mind, (in the books studied) she is the only character whom Bourget intentionally endows with these qualities. At the bottom, we feel that Mme. Darras is selfish in demanding the right to live her faith and have a church marriage, which would make her daughter seem illegitimate; but there is little doubt

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1. From Fogazzaro's diary, 10 May 1890, in La Vita di Antonio Fogazzaro, by Gallarati-Scotti, p. 235; See also pp. 236, 239, 242.
 2. Catholic World, V. 93, p. 524
 3. Collison-Morely, p. 341; for the same idea, see also Linda Villari, An Italian Novel in The Academy, V. 29, p. 41.
 4. L'Etape, pp. 45, 452, 487.
 5. Idem, p. 254
 6. Le Tribun, p. 106
 7. Except for Mme. le Prieux in A Parisian Household, Living Age (V. 227-228; V. 228, pp. 171; V. 227, pp. 567, 572, 692) who is the incarnation of egotism, vanity and selfish ambition.
 8. Un Divorce, p. 357

as to Bourget's sincerity of intention in painting her. Had he intended to paint her as a selfish woman his whole thesis of the necessity of legal, church marriages would have been bankrupt. Mr. W.S.Lilly¹ in speaking of Le Fantôme, says that Valclerc illustrates the ideas of his day, namely, "Materialism has taken the place of morality, egotism of theism. The individual is his own law: self-deification autolatry--quis que sibi Deus--is the real creed of millions." How true and accurate a summary that is!

Out of this very self-deification grows the evil of self-analysis which Bourget denounces so strongly in André Cornélis, Le Disciple and other works. It is a relic of the pessimism of the romanticists, of Werther, Obermann and Adolphe.² How fittingly would this description of André by Mr. R.P.Jacobus portray any one of the three; (André has) "Insufficient energy that renders him incapable of sustained effort, enfeebled nerves that make emotion poisonous, extreme sensitiveness to every shade of change in the moral or social atmosphere, a disposition to analyze and brood over the small incidents in his daily experience..." In reference to Le Disciple,³ Mr. Guérard says this: "We have three problems in that sombre, repulsive, powerful tale: first of all, the condemnation of analysis in the matters of the heart; then, and of much greater importance, the practical responsibility of those who, blameless in their own lives, propound dangerous theories; the third and chiefest, is the bankruptcy of science as an ethical factor."⁴

This second problem, ~~the responsibility of our acts~~ is another

1. Fortnightly Review, V. 76, p. 150

2. Fortnightly Review, V. 64, p. 161

3. Five Master's of French Romance, p. 199

4. Dimnet, Paul Bourget, p. 64, has the same idea.

5. See also Winifred Stephens, French Novelists of Today, p. 152

evil of which Bourget wishes to warn the world. In Le Disciple, he causes the revolutionary ideas of a pure man to bring about the fall of a young boy who follows them implicitly. The writer who never before had felt any responsibility for his ideas, has it brought home to him with telling force. Winifred Stephens finds only two problems in Le Disciple, of which the major problem is that of a teacher's responsibility for the doctrines he teaches. Doumic expresses this same idea when he says: "Tout un livre, Le Disciple, est consacré à l'étude de cette question de la responsabilité morale du penseur." From the Critic we take this very fitting quotation of Bourget himself: "'For many years I, like most young men in modern cities, was content to drift along in agnosticism, but I was brought to my senses at last by the growing realization that there is in this life such a thing as responsibility for the influence we have upon others. I saw that the life of a man who simply said, 'I don't know and not knowing I do the thing that pleases me,' was not only empty in itself and full of disappointment and suffering, but was a positive influence for evil upon the lives of others--upon women, for instance, and one's friends. Since then my belief has grown firmer each year in the necessity of the Christian system for practical happiness in this world.'"

Fogazzaro seems to be little concerned with these two evils, self-analysis and responsibility of one's influence. He like Bourget,

1. French Novelists of To-day, p. 153

2. Portraits d'Ecrivains, p. 135. Same idea in the Revue des deux Mondes, Dec. 15, 1920, p. 735; Nineteenth Century, V. 27, pp. 985-986; Fortnightly Review, V. 76, p. 149, same idea in reference to Malclerc, hero of Le Fantôme.

3. V. 23, p. 130. Same idea in Bloy, Les Dernières Colonnes de l'Eglise p. 13

however, stresses strongly the need of fulfilling one's duties to other people, which after all is only a phase of responsibility. The Politician in its totality is a striking example of this passionate love of duty. Prof. Kenneth McKenzie calls it "the struggle between love and duty."² Gennari describes this duty in The Politician thus: "Ce devoir pas plus que pour Hélène, n'est pas une volupté idéale de la vertu, c'est le souci de l'ordre nécessaire, le désir de la beauté et l'amour de Dieu. Le mépris du devoir serait l'abjection où est tombée Mme. Cortis et tous deux en éprouvent une horreur sans nom." Elena has an amazing love of duty, even more than Daniele.³ Scotti says of her: "Ma la sua coscienza ha una grandezza austera, che la fa sembrare superiore a quella di Daniele, perchè non chiede premio per il sacrificio e non attende compenso, temporale od eterno, per il dovere compiuto." In considering Bourget in this respect, we find that he too insists upon duty. Jean Monneron⁴ protects his father from the realities of life and consoles him because he feels it his duty. His father, too, when once he is awakened to the evils of his family, feels it his duty to tell Mr. Ferrand of them before he will let him take Jean as a son-in-law.⁵ In L'Emigré,⁶ we find this love of duty strongest with M. de Claviers-

1. Yale Review, n.s., V.1, p. 212. Same idea in the Catholic World, V. 93, p. 522; Living Age, V. 251, p. 143; Gennari, Antonio Fogazzaro, pp. 131, 136, 138, 163; Rumor, Antonio Fogazzaro, p. 64.
2. Antonio Fogazzaro, p. 139
3. La Vita di Antonio Fogazzaro, p. 133
4. L'Etape, p. 274, 281, 448
5. Idem, p. 504
6. p. 374-375

Grandchamp who sacrifices everything through his feeling of duty for his name and for his family honor. Mr. R. de Rivasso says of this principle of duty: "Le mal de notre époque est d'avoir oublié le principe, à la fois conforme à la logique et à la morale, que le droit de chacun est limité par le droit d'autrui, en d'autres termes, que chacun a des devoirs envers autrui. ...Ce danger, M. Paul Bourget l'a dénoncé maintes fois, dans ses oeuvres." Later, he writes thus: "A ces affranchis des vieilles lois morales, à ces amoureux qui veulent, contre tout et contre tous, vivre leur vie, il faut, et tel a été le but de M. Bourget dans le Fantôme, opposer inlassablement le principe éternel de toute société: 'L'homme a des devoirs sacrés envers les autres hommes. Il n'a pas le droit d'élever son bonheur sur les ruines du bonheur d'autrui.'"

One form of duty is to keep one's promises and follow one's conscience. Not only Bourget but Fogazzaro believes this strongly. M. Darras in Un Divorce² says: "'Je me suis donné ma parole que je réparerai ce que je pouvais réparer de ta vie passée et tu connais mon grand principe: se tenir à tout prix toutes les paroles que l'on se donne. C'est notre religion, à nous qui passons pour n'en pas avoir; c'est la plus belle, c'est la seule vraie, celle de la conscience.'" This doctrine is held by many of Bourget's characters, and they all express it so virilly that we rather believe M. Bourget half-way agrees with them, even though he tries to prove the fallacy of their arguments by the Christian religion. In describing the youth of today M. Bourget³ says: "une des caractéristiques de cette jeunesse est le constant appel à la conscience;..." Darras finds the

1. L'Unité d'une pensée, pp. 125-126

2. Un Divorce, p. 65

3. Un Divorce, p. 103. Same idea pp. 128, 194, 213

4. Idem, p. 374-375

first hitch in his religion of conscience when his wife demands the right to follow her conscience and go back into the Church which can be done only by remarriage. This is one way of Mr. Bourget's for showing how this theory won't work. He does the same in Le Tribun when he has M. Portal, after teaching his son the religion of the individual conscience as the guide of life, condemn him for following his own conscience in his love affair with Mme. Claudel and his selling valuable papers. For him the doctrine of the individual conscience means war on the family (on inheritance, indissolubility of marriage, responsibility of parents for their children's actions, and religious education.) It is his son, his wife and his heart, who show the falsity of his beliefs. Listen to Georges' reply to Bourdelot; it is perhaps the most striking condemnation of individualism that Bourget has written: "Mon père et toi, vous êtes de la génération des programmes. Moi, je suis de la génération du réel. Et je te dis: 'Vous n'avez rien fait, rien, pour ce qui était le réel de votre programme: l'émancipation de l'individu.'" Prenons l'ouvrier. L'individu ouvrier est-il moins esclave qu'autrefois? Il l'était du patron, il l'est du syndicat. Quelle est la différence? ...Prenons la femme. Est-ce que l'individu-femme peut vivre librement sa vie? Oui, elle peut divorcer. Et tout s celles qui n'ont pas divorcé la représentent....Que demain, moi, leur fils, je me mette en ménage avec une femme mariée à un autre, tu verras si ma mère et mon père admettront mon droit individuel à l'amour et au bonheur? Et pas eux seulement, mais tous nos amis." M. Monneron is another

1. Le Tribun, pp. 7-9, 24-25

2. Idem, p. 183

3. Idem, p. 230

4. Le Tribun, pp. 26-27

of these characters who preach the religion of conscience. He says: "Un être humain est une raison, une conscience et une volonté. La raison dit à tous également quel est leur devoir, la conscience les avertit tous également s'ils ne le font pas, la volonté sert également à la faire ou à ne pas le faire."¹ The condemnation here comes in the wreck of the home built on this idea. Thus as always Bourget makes the religion of conscience fail. Fogazzaro, however, never seems to have thought of a religion of conscience. For him conscience is not separated from the idea of the Christian religion, that is a voice which holds one back from the evils condemned by Christianity. Many of his characters have creeds of Truth and Justice but none of Conscience. Piero's conscience causes him terrible struggles and always reproaches him on the eve of sin.² As to broken promises, Fogazzaro mentions it only once when Noemi breaks her confidence with Jeanne and tells her brother-in-law Jeanne's secret.³

Fogazzaro does, however, come out forcibly in his plea for justice and for a condemnation of injustice.⁴ Luisa Maironi is a most ardent follower of Justice and Truth. They are her creed, her religion. In her education of Maria she wants to teach her to fight injustice and tyranny.⁵ She hates Austria for its injustice to Italy,⁶ the marchesa for her various injustices and her persecution,⁷ and wants to have her receive justice and pay for her sins (by using the newly

1. L'Etape, p. 458

2. The Sinner, pp. 156, 353

3. The Saint, p. 189

4. The Patriot.

5. Idem, p. 243

6. Idem, pp. 244-245

7. Idem, pp. 135, 252-253, 458

discovered will of Franco's grandfather¹. Piero follows his mother in this belief. For justice's sake he is ready to give back the money stolen from the Ospitale Maggiore, even though Marchesa Scremin and Jeanne don't see it that way (Jeanne says: "'Besides, after all, justice's simply a matter of opinion!'"⁵) he was even ready to go away and do manual labor for justice's sake. "'As soon as the transfer (of the money) has been made, I shall go to France for study, and perhaps, also, go in for some manual labour. That will be the first step towards living up to my opinion of justice, towards becoming in all things the man my mother's great and peerless soul would have wished me to become. Henceforth my earnest endeavour shall be to incarnate my mother's ideal. She would rejoice to see me detach myself from a social class whose members refuse to admit eternal justice because they fear the sacrifices it may enjoin upon them, or who make of justice a god of their own creating, with whom it is less difficult to balance accounts;..."⁴ And then at his wife's death-bed, he wakes to find that justice without the support of the Christian religion must always fail. This is Fogazzaro's real idea. He, too, believes in truth and justice but a truth and justice tempered and sweetened by Christianity. Bourget's characters, also cry out their belief in justice but usually he considers them as seeking after false justice. Portal makes of justice, as he sees it, without sentimentalism, harsh and cold, the creed and reli-

1. The Patriot, pp. 269-270, 321

2. The Sinner, p. 323

3. The Sinner, p. 335

4. The Sinner, p. 339. His agricultural Society, p. 406, developed for justice's sake.

5. Le Tribun, pp. 43, 84, 106, 116, 153, 155

gion by which he guides his life. At the last he find such harsh justice does not work; he finds he has a heart and refuses to condemn his son before the law. Both Monneron and Cremieu-Dax² proclaim creeds of justice. See how Monneron failed, how his family brought up on this doctrine turned to evil ways! Jean alone was saved but it was through the Christian religion. Cremieu-Dax's beloved Union Tolstoi, built on the idea of justice and equality fails too. M. Darras, another great apostle of Justice, fails, also, in his home life when his wife goes back to her religion. So we see that Bourget, too, believes that justice alone is not sufficient. We needs must have the Bible on which to base our ideas of justice and injustice.

One creed that he does believe in is that of work and service.⁴ Landri finds the life of an aristocrat irksome. "'Je veux servir. Vous entendez, servir, n'être pas un oisif et un inutile, un homme riche avec un blason plus authentique sur ses voitures,'" says he. The army is his only refuge, so he joins it. In L'Etape, this old phrase of Seneca comes up: "'Singulas horas, singulas vitas ruta." Bourget seems to consider this a good maxim, even though it come from Monneron, for he condemns it in no way. Maurice Todhunter quotes from the marquis de Montfanon, a chief character of Bourget's Cosmopolis: "'Ce n'est pas permis à l'homme ce rôle-là [of spectator]

1. L'Etape, pp. 271, 455

2. Idem., pp. 113, 129

3. Un Divorce, pp. 154-155, 194-195, 212, 213, 216, 217

4. L'Emigré, p. 31. Same idea pp. 46, 397.

5. p. 300

6. Westminster Review, V. 144, p. 603

...Il faut qu'il aisse et il agit toujours, même quand il croit regarder seulement, même quand il se lave les mains comme Ponce Pilate, ce dilettante aussi et qui disait le mot de vos maîtres et le votre 'Qu'est-ce que la vérité?' 'La vérité c'est qu'il y a toujours et partout un devoir à remplir.'"¹ Fogazzaro, also preaches the doctrine of work. Luisa is an untiring worker, who thinks she does no more² than her duty when working even harder than she should. Franco and his indolent living off of other people comes in for strong condemnation from Luisa (who speaks for Fogazzaro). When Franco finally³ makes up his mind to go away and seek work, everyone encourages him. He goes away and succeeds. Then he understands that God requires work as well as faith.⁴ Finally comes his cry "To live, to live, (sic) to work, suffer, adore and ascend!" That was what the light demanded! He must carry the living away in his arms, carry the dead⁵ away in his heart, return to Turin, work for Italy, die for her!"⁶ Daniele Cortis is another of Fogazzaro's disciples of work and of combat for right. But it is in The Patriot that we best perceive his views. It might almost be called a maxim of his, work requires faith and faith works. This is Fogazzaro's idea, of work (like justice it requires faith). Fogazzaro, himself, worked very, very hard⁷ and took his work very seriously.

One of his greatest fears in life, seems to have been the fear

1. The Patriot

2. The Patriot, pp. 36, 180-181, 184, 238, 258. Also Gemari p. 165, Catholic World, V. 84, p. 248

3. Idem, pp. 261, 296-297

4. Idem, pp. 326-328, 347-348

5. Idem, p. 414

6. The Politician. See Academy, V. 29, p. 41

7. Scotti, p. 164

of riches, for he knew how hard it was for him to conquer his love of luxury and he saw also what a responsibility riches were: "Mi sorprendo spesso in pensieri di avarizia. Lei intende bene che non desidero accumulare. Di quell'avarizia ¹ l'mi manca la tentazione. Invece se m'immagino di avere un giorno o l'altro ad amministrare una sostanza importante in fondi; se penso che iniziando a Caldogno un sistema di ripartizione dei frutti, dov^o necessariamente applicarlo poi a tutto il resto, se computo la grossa somma di rendita che dovrei cedere ai coltivatori, mi sento un rincreoscimento più o meno vivo secondo le cattive o buone disposizioni di spirito. Tutte le aspirazioni al lusso, all'eleganza si risvegliano nel mio cuore che tutte le sente. Avere una dimora ricca di belle cose, di oggetti d'arte mi tenta; mi tenta ridurre la casa di Valsolda secondo un piano costoso; mi tenta ospitare, raccogliere molti amici spesso e bene; mi tenta avere denaro in copia per aiutare chi ne abbisogna e tutte queste tentazioni sono favorite da ciò che è difficilissimo farsi un concetto sicuro ed esatto della giustizia, del dovere in questa faccenda degli utili agrari. Resisto a ogni modo e credo che finirò con l'abituarmi all'idea. Ciò che mi dà forza è il pensare alla parola di Cristo e al bene dei miei dipendenti. Ma in quest'ultima parte ci entra pure la solita, maledetta vanità." , these are the words of Fogazzaro in his diary for February 19, 1894. He attacks avarice (in both Marchesa Maironi ⁵ and Marchesa Scremin ⁴), love of ⁵ luxury, covetousness (in Pasotti ⁶) and flattery of the rich ⁷ . It is

1. Scotti, pp. 162-164, 232

2. Scotti, p. 244

3. The Patriot, pp. 184, 427-428, 458

4. The Sinner, pp. V, 26-27, 45, 296; also the Catholic World, V.93, p. 526.

5. The Saint, p. 281; The Sinner; p. 268, 342

6. The Patriot, p. 101

7. The Sinner, pp. 22

usually in his minor characters that he paints these evils, for his major characters are marked with a strong disdain for riches, Franco, Luisa, Uncle Piéro, Piero and Jeanne. This speech of Santa Giulia shows quite clearly what Fogazzaro thought of this subject: "They gave me willingly a young girl worth a great deal more than they were, and more than I am, and now they fight tooth and nail to defend a paltry sum of money; refusing it to me when it would have been of real use, and persuading her to lie, I believe, for the first time in her life." From these remarks we can see that Fogazzaro condemned avarice most of all the vices of money. Bourget, however, condemns luxury and extravagance mainly. This quotation from The Nation will show quite plainly where Bourget stands. It is taken from a review of his Domestic Dramas: "She (Mrs. Prioux) was not a monster although her prolonged exploitation of her husband's labor in the interest of a vain passion for luxury was very nearly ferocious; and very much like ferocity also was her present procedure in forcing her daughter to a cruelly utilitarian marriage. It was simply that her conscience had been vitiated by the germs of corruption with which the social atmosphere is filled--a corruption which current morality, solely concerning itself with breaches of the seventh commandment, scarcely at all notices." In the same article we

1. The Patriot, pp. 270, 313.

2. Idem, p. 270

3. Idem, p. 58

4. The Sinner, pp. 61, 296, 326, 369, 405.

5. Idem, p. 342

6. The Politician, pp. 283-284

7. V. 71, p. 514

also find this: "Bourget's Mme. Le Prieux is not an exceptional instance of that fever of worldly egoism which compels one for ever to compare herself with her richer neighbor and to go on increasing expenses, complicating life foolishly (sometimes tragically), sacrificing the reality to the appearance."¹ Bourget again describes her thus: "The beautiful Madame Le Prieux is still a living incarnation of Vanity-Fair, of that brilliant and artificial Paris, where everybody lives only to covet his neighbor's luxury."² Later he points out quite clearly the evil effect of luxury and of the life of the rich, on a servant, when he has Chaffin steal and later shows his remorse.³ He also points out that riches do not make for happiness.⁴ Extravagance is another vice of money that he notes and condemns, especially in Mme. Monneron and her son Antoine.⁵

But there is an even greater vice which he points out, a vice which harms not the one who practises it but the one who may even be innocent of it, namely gossip. This quotation from his L'Irréparable:⁶ "'Les femmes ont un art de tout dire sans rien articuler, qui leur permet de parler des plus vilaines choses de ce vilain monde sans y salir de la pudeur de leur conversation,'" shows it well. M. de Claviers-Grandchamp and Landri after they know that they are no

1. p. 515

2. Living Age, V. 228, p. 171--A Parisian Household, in English.

3. L'Emigré, p. 99

4. Idem, p. 329

5. L'Etape, p. 87

6. Idem, pp. 64-65, 72-73

7. Idem, p. 73

8. Fortnightly Review, V. 57, p. 658, M. Paul Bourget, by Edward De-lille.

9. L'Emigré, pp. 284-285

longer father and son, are forced to undergo the awful moral torture of living together to keep people from gossiping about their name and family. Again Bourget shows the force of public opinion¹ when he pictures Lucien begging Berthe to marry him and thus confound the gossips. Fogazzaro is the one, however, who best paints this evil. The Sinner is full of it. All of the minor characters therein seem to take a delight in discussing their neighbors. We are plunged right into a violent gossip fest almost at the beginning.² Everything was discussed there except the sins of passion, and dogma. From the very littleness of these people and from Fogazzaro's frequent satirical thrusts, we are made to feel the lowness, the most disgusting sides of this vice. Fogazzaro never once makes it attractive and we soon learn to despise "These honest, middle-class mongrels."³ Of course in a town like this, a woman like Jeanne Dessalle, separated from her husband, is going to be gossiped about at the least approach of a man. She is so morbidly physically that it seems a worse evil for these people, who probably do not even know the meaning of spiritual evil, to condemn her.⁴ And of course Piero's visits and evident love for her lay him open to the same sort of gossip.⁵ Jeanne's party and reception offered a splendid opportunity for this sort of evil.⁶ Elara and Daniele's friendship and love offered another splendid field, and they soon found it was well

1. Un Divorce, p. 145

2. pp. 10-12, 16-30

3. p. 18

4. The Sinner, pp. 74-75, 172; The Saint, p. 190

5. The Sinner, pp. 128-129, 135, 177, 322, 364

6. The Sinner, pp. 266-269

cultivated.¹ The gossiping people in the inn who are put off with² any sort of lie,³ and the evil clergy who sow secret accusations are both pointed out by Fogazzaro in a clearly condemnatory manner. To overcome this evil he makes it an individual affair when he has the abbot quote these verses from Dante's Inferno:⁴

"Ad ogni ver che ha faccia di mensogna

Dee l'uom chiuder la bocca quant'ei puote,

Però che senza colpa fa vergogna."

Of the other virtues and vices that our authors point out either singly or together are charity,⁵ mercy,⁶ love of our neighbors,⁷ temperance,⁸ grief⁹ as a purifier, indecision,¹⁰ persecution,¹¹ indignation¹² and so. In fact we might run through the whole list of virtues and vices as given in the Bible and find that Bourget and Fogazzaro had not overlooked mentioning any one of them. No better summary of the moral ideas of these two men could be given than that they both follow closely the moral code of the Bible, Bourget flavoring and

1. The Politician, p. 446-447

2. The Saint, p. 398

3. The Saint, p. 410

4. The Saint, p. 103, from Inferno, XVI, 124-f.

5. L'Emigré, p. 388; L'Etape, p. 369; The Saint, pp. 190, 223, 257, 294; The Politician, p. 262

6. L'Emigré, pp. 205, 297, 339; L'Etape, p. 247; The Patriot, pp. 270-271, 321; The Politician, pp. 123, 218

7. The Saint, pp. 185-186.

8. L'Etape, pp. 109, 125; La Barricade, Preface, p. XXIII.

9. Discorsi, p. 52; Gennari, pp. 88, 133

10. L'Emigré, p. 235

11. The Patriot, p. 212, 236, 237, 352, 357; The Sinner; p. 130

12. The Saint, p. 185; The Patriot, p. 357; Gennari, pp. 31, 68, 138

enlarging it by his ideas of tradition, Fogazzaro defining it more simply by a close and actual following of the life of Christ. Let us now quote some summaries by other critics, first of Bourget and then of Fogazzaro. M. Renard says: "Il expliqua comment le vagabondage à travers le temps et l'espace, devenu une habitude et un besoin de notre civilisation, a multiplié parmi nous la race des dilettantes; il s'attacha à prouver que l'esprit d'analyse et le raffinement du goût ont perverti l'amour, quand ils ne l'ont pas rendu impossible; il montra l'usure que l'abuse de la pensée et le surmenage du cerveau produisent sur le corps, le sentiment et la volonté; il constata des conflits entre la spéculation et l'action, entre la science et la poésie, entre la démocratie et la haute culture; il conclut qu'il se dégageait de tout cela comme une vapeur de tristesse qui enveloppait le monde d'un nuage chaque jour plus épais, et il donna pour le dernier mot de la philosophie du jour un pessimisme très sombre teinté d'un vague mysticisme"; he also says this: "il s'intitule quelque part 'moraliste de décadence,' en donnant cette fois au mot de moraliste le sens de peintre de mœurs." Mr. Louis Bertrand pictures him thus: "Il nous rapprend la voie véritable du progrès, qui est celle de la perfection. Il n'y a de progrès, que dans le sens du parfait, c'est-à-dire de l'ordre, de la beauté, de la bonté, de la vérité dans le domaine des institutions, des mœurs et les idées, doit être considéré comme une régression, Mais cet ordre ne se fonde, que sur le réel," Mr. Edward Delille has this statement "je suis

1. Les Princes de la Jeune Critique, p. 240

2. p. 260

3. Revue des deux mondes (Dec. 15, 1920), p. 743

4. Fortnightly Review, V. 57, p. 662

un moraliste de décadence,' says somewhere M. Bourget on the subject of the general disjointedness of an age torn limb from limb by seven devils, the titles of some of which fin-de-siècle fiends, as given in the Bourget gospel, are, 'pessimism,' 'morbid lust,' 'excess of analysis,' 'lack of faith,' and the 'spirit of dilettantism.'" From Mr. Jules Lemaitre we have this: "Mais le fond de son coeur et de son être, c'est, je pense, un très douloureux souci de la vie morale, l'impossibilité de s'en tenir aux plaisirs de la curiosité et de la spéculation." Bourget himself makes these statements: "Moralement et physiquement, cette influence d'un même climat, d'un même nourriture, d'un même site, de mêmes travaux, marque la race d'une empreinte particulière," "J'ai tenu à inscrire, en tête du Tribun, cet aphorisme de Bonald: 'En morale, tout ce qui n'est pas aussi ancien que l'homme est une erreur.'" Let us pass now to a consideration of Fogazzaro as the critics see him. Mr. Henri Hauvette says of him: "C'est surtout un peintre d'âmes qui s'inspire d'une conception très haute et très noble de la vie;..." In speaking of The Sinner, The Nation makes a statement which might well be taken as representative of some of Fogazzaro's other works: "Towards the envy, the hatred, the intrigues, the mockery, the scandal-mongery of a provincial city, he could scarcely be tender and he shows that, in this case, at least, the finest humor is inseparable from love." In the Living Age we find this about him: "The pathos and dignity of suffering,

1. Les Contemporains--V. 3, p. 354

2. Preface to Le Tribun, p. XVIII.

3. p. XXXVI

4. Littérature italienne, p. 491

5. V. 73, p. 210

6. V. 235, p. 393

of sorrow, of the heavy burden bravely borne; the nobility of faith and courage; the beauty of simplicity in life and art; the charm of tenderness and the sustaining power of love--these are the sources¹ of this writer's genius, both in prose and verse;" and later we find this, "his influence is wholly for good--the foremost moral in-²fluence moulding young Italy." Fogazzaro himself gives us a splendid picture of his own ideal: "'Purezza del pensiero, della parola e della vita. Concetto dell'arte: rappresentazione dell'universo e dell'uomo in sè e nelle sue relazioni con la natura, con i suoi simili e con Dio, fatta con una giusta e religiosa idea di queste relazioni, la quale penetri tutta l'opera artistica. Concetto dell'artista: un ingegno creato da Dio per (questa) rappresentazione e che dovrà render conto del suo mandato. Dunque non aprire, per quanto è possibile, il cuore al desiderio dei premi puramente umani. Non cercare la fama, non crucciarsi della indifferenza pubblica o almeno opporsi virilmente a questi crucci interiori, non guastare con troppa voluttà la lode e il successo. Non cercare il guadagno, comprendere che se l'ingegno ci è dato gratuitamente, la parte più grande e migliore delle opere d'arte dev'essere pur data gratuitamente e che se guadagno vi ha per l'artista e che questo non ne abbia bisogno per vivere, il suo guadagno deve tutto spendersi, a parte le opere di carità e salva la ragionevole misura, per migliorare e continuare la produzione artistica. Rinunciare all'amore umano fino a che questa rinuncia è ancora un volontario sacrificio. Vivere e governarsi in modo da poter più facilmente mantenere questo proposito. Preghiera, lavoro, vita parca. Sopra tutto preghiera, *nemo potest esse continens nisi Deus det.*'"

1. p. 394

2. Scotti, La Vita di Antonio Fogazzaro, pp. 104-105

From this let us turn to a consideration of the attitude of Bourget and Fogazzaro towards dogmatic religion. They are both Catholics and profoundly convinced of the need of religion as a moral as well as a spiritual guide. Hear Fogazzaro describe his religious ideas: "Ecco l'anima mia, la mia fede. Sono cattolico, intendo essere cattolico, spero di morire nel grembo della chiesa cattolica, confortato dai suoi sacramenti, dalle sublimi parole ch'ella dirige ai moribondi, fra le quali vi sono anche queste ignorantias eius quaesumus ne memineris, Domine. 'Signore non ricordarti dei suoi errori.' Sono cattolico e credo di poterlo essere senza associarmi in tutto a quelli che Lei chiama farisei, dei quali dirò che, se sono in buona fede, li rispetto se non li compiango. Deploro come Lei e più di Lei l'abuso delle scomuniche e, come Lei dice tanto bene, tutte le imperfezioni nel Corpo della Chiesa, tutta la mondanità da cui è penetrata. Non voglio giudicare nessuno perchè Cristo me lo vieta, ma riconosco quanto Lei tutto il male fatto dal clero cominciando dai papi. nessun decreto di Roma mi persuade che certi libri come le Cinque piaghe della Chiesa di Antonio Rosmini sieno cattivi. Onoro e credo superiore a me lo spirito semplice che prega, per esempio, dicendo il rosario, ma mi tengo liberissimo di pregare a modo mio, liberissimo di disapprovare nella mia coscienza e con parola se n'è il caso certe effeminate, false, misere, direi persino ripugnanti devozioni che si sono introdotte nella Chiesa Cattolica. Deploro le esagerazioni nel culto dei Santi, ma credo tuttavia nella potenza di questi Spiriti che hanno operato il bene, credo alle relazioni che possono correre fra essi e noi, sento quanto è naturale talvolta di parlare a questi fratelli

1. In Scotti's La Vita di Antonio Fogazzaro, p. 120. For another by himself see pp. 316-317

di là dalla tomba che sono in Dio; deplora che i gran santi del pensiero cattolico, S. Agostino, S. Tommaso, S. Bonaventura, S. Girolamo e tanti altri non sieno conosciuti e onorati abbastanza. Credo buono anche l'uso dei sacramenti quando non è fatto per abitudine, ma per impulso del cuore. Odio le intollerenze, odio il gretto formalismo in cui molti vorrebbero imprigionare il sentimento religioso. Quando odo per esempio dei cattolici zelanti proferire parole poco caritatevoli. Contro chi viola il precetto del magro o del digiuno, l'anima mia si sdegna non contro la Chiesa cattolica, ma contro i suoi ministri, i suoi scrittori che educano a questo modo le coscienze, che sono così fuori dello spirito cristiano." Should we attempt to give the ideas of all the critics on this subject we should find our study lengthened far out of proportion; so we have chosen two of the most striking critics in regard to each man. Prof. Kenneth McKenzie describes Fogazzaro thus: "A devout Roman Catholic, Fogazzaro nevertheless accepted the doctrine of evolution and other discoveries of modern science and strove to reconcile them with the doctrines of religion. Furthermore, he was conscious of tendencies in the church which needed change; and, like Dante, he wished to aid in reforming the church while still remaining submissive to its authority. He was thus allied to neither of the two groups which include the great majority of Italians in this 20th Century; namely, the strictly clerical party, who regard all independence in religion as heresy; and those who are indifferent or openly hostile to the Roman Catholic Church and often to all forms of religion." Another good description

1. Yale Review, n.s., V. 1, p. 120

of Fogazzaro is that of Miss Dara M. Jones: "He was simply a Liberal Catholic of the old-fashioned school. He wished to see the new Testament more read; the precepts of the gospel more strictly followed; he wished to see the priests less given to political intrigue and their flocks less addicted to puerile devotions. He tried to work for practical reforms in the church; but there is no evidence in his writings that he either knew or cared much about the problems of Biblical criticism and textual research." Most of these ideas, Fogazzaro gained from Antonio Rosmini whom he so loved and admired. There can be little doubt that Fogazzaro was intensely religious, far more so than Bourget who saw religion mainly as a tool for his moral teachings. Miss Hannah Lynch gives this rather bitter but true idea of Bourget: "His Catholicism is the mere dilettantism of a thinker who finds in the church the reason for his

1. Contemporary Review, V. 99, p. 567

2. See Fogazzaro's essays on him in Discorsi, pp. 153-237; also Scotti, p. 292, 295.

3. For the ideas of other critics see, Scotti, pp. 196, 246, 422, 467, 530, 548-549; Living Age, V. 249, pp. 286-287; V. 221, pp. 647-648; Putnam's Monthly, V. 2, p. 28; Donadoni, pp. 9, 34, 26-32, 57 (very adverse criticism); Academy, V. 29, p. 41; Catholic World, V. 93, pp. 516-517; Current Literature, V. 51, pp. 223-224; Edinburgh Review, V. 214, pp. 269, 283, 286-288, 291; Contemporary Review, V. 99, p. 562; Gennari, pp. 37, 47, 52, 72, 74, 87, 141, 206; Rumor, pp. 16, 28.

4. Contemporary Review, V. 82, p. 360

personal prejudices, the convenient recognition of the mystical side of his character." "L'auteur du Fantôme croit surtout au Décalogue et à Jehovah qui châtie: 'Cette formidable loi, écrit-il dans un homme d'affaires, cette réversibilité des fautes paternelles sur les enfants qui est le fond même du dogme chrétien.'

Mais la fraternité des hommes, leur égalité devant Dieu, leur Père, et toutes les conséquences sociales qui en découlent, directement ou indirectement, M. Paul Bourget paraît les ignorer encore," says Mr. Jean Lionnet.¹ The critics have very little to say of Bourget and his religion and that little is usually disparaging. This comes no doubt from the fact that Bourget saw in religion primarily a moral guide which fitted very nicely his traditionalistic theories. He never seems to have sincerely and whole-heartedly studied the Catholic religion. He simply accepted it, without any great love or sympathy. We feel that, had the church not furthered his idea of morals as based on tradition, he would have condemned it strongly.

This idea of religion as a guide in our moral life is one of the strongest doctrines that he and Fogazzaro preach. Let us now consider them in this respect. We shall not go into detail in this matter for we have shown in the first part of this chapter many instances of this idea. Bourget showed us only too well that the lack of religion leads one into divorce with all its evils; that a

1. L'Evolution des idées, V. 1, p. 239. For the ideas of other critics see, Lionnet, pp. 88, 92, 98; Contemporary Review, V. 82, p. 558; The New Republic, V. 2, p. 133; Sageret, pp. 63, 64, 66, 82; Bloy, pp. 141, 144-145, 149; Athenaeum, 1902 pt. 1, p. 718

2. Un Divorce, pp. 19-26, 30-31, 35, 40, 200-201, 227-229, 242-243, 246, 247, 268, 383

family raised only on the creed of Justice will fail for lack of¹
 the firm moral support of religion in time of darkest need and that²
 one brought up in the faith will have all sorts of joy and peace;
 and that a nobleman must have and keep his faith in the Catholic
 religion to uphold his family name and the traditions of his ances-
 tors.³ Let us now hear some of Bourget's direct statements in this
 matter of religion as a moral guide. "'En morale, toute doctrine
 qui n'est pas aussi ancienne que la société est une erreur. Car la
 société n'est pas une création conventionnelle de l'homme, c'est un
 phénomène de nature et qui existe d'après des lois intérieures que
 nous devons constater, pour nous y soumettre: Deux de ces lois,
 vérifiées depuis l'origine des âges, sont l'inégalité et la douleur.
 L'homme a en même temps deux aspirations, vérifiées elles aussi à
 travers les siècles: la justice et le bonheur. La Révolution a mé-
 connu ces deux lois, et, à cause de cela, elle avorte piteusement.
 Le paganisme méconnaissait ces deux aspirations, à cause de cela, il
 n'a pu durer. Le christianisme seul interprète l'inégalité et la
 douleur. Il leur donne un sens de justice et d'espérance. Il hiér-
 archise et il console. Toute oeuvre sociale faite en dehors de lui
 croit semer l'amour et elle moissonne la révolte; l'apaisement, et
 elle moissonne la haine... Il n'y a qu'un chrétien qui puisse aider
 le pauvre sans l'humilier et l'encourager sans lui rentir, tout sim-
 plement parce qu'il ne lui dit pas: Vous êtes ou serez mon égal,
 mais je suis votre semblable....'"⁴ Note the strength and virility

1. L'Etape, pp. 25, 224, 254-255, 269, 271, 297-298, 307, 332-333.

2. L'Etape, pp. 38-39, 494-500

3. L'Enigra, pp. 30-31, 47, 188-189, 246

4. L'Etape, pp. 175-176.

of this statement which Bourget puts in the mouth of Jean Monneron:
 "'Oui ou non, est-ce un fait que le Christianisme a maintenu dix huit siècles durant, les sociétés dans un état de vitalité profonde? Est-ce un fait que, toutes les fois qu'il a diminué, en Italie à la Renaissance, il y a cent ans en France, le lien moral s'est relâché, et que l'homme s'est dégradé? Pour prendre la France encore en exemple, est-ce un fait que les grandes périodes de son histoire, le treizième et le dix-septième siècle, ont été celles où sous un saint Louis, sous un Louis XIII, elle était le plus profondément, le plus absolument catholique? Est-ce un fait, au contraire, que depuis 89, nous nous débattons dans l'impuissance à rien fonder qui dure avec les idées antiphysiques de la Révolution? Non, le Christianisme n'a pas le même principe que cette Révolution. Il en a un contraire et l'expérience nous autorise à conclure que, de ces deux principes, celui dont l'application s'est toujours accompagnée de santé est vrai, c'est-à-dire conforme à la nature des choses, et l'autre, non.'" Perhaps Bourget expresses his thought best in this one short sentence: "Il y a dans l'Eglise un tel trésor de séculaire expérience que ses représentants arrivent toujours à la vérité morale, fût-ce à travers d'extravagantes erreurs politiques."² From these statements it can be seen how truly Bourget thought religion a moral guide. But, lest it be not quite plain, let us consider the statements of one or two of Bourget's most striking critics. Mr.
³
 A.L.Guérard makes this statement: "In France, that overwhelming

1. L'Etape, p. 393.

2. L'Etape, p. 400

3. Five Masters of French Romance, pp. 201-202

tradition, which silences the selfish revolt of the individual, is embodied in the Catholic Church. In his bold pictures of sinful love, Bourget has shown whither natural man is led unrestrained by some moral authority not centered in himself. There are diseases of the soul, as there are diseases of the flesh. There must be a moral prophylax and a moral hygiene. And of these Rome has the secret." "Therefore, according to M. Bourget, the first thing a Frenchman has to do is to abandon his ideology and his collectivism, which lead only to anarchic and incoherent forms of misery and to humble himself before the church, by the aid of which alone a wholesome society can be rebuilt on the ruins of a hundred years of revolutionary madness," remarks Edmund Gosse. ¹ ² The Critic repeats this very striking remark of M. Bourget: "In the same way I have come to recognize that those men and women who follow the teachings of the church are in a great measure protected from the moral disasters which as I have shown in my novels, and as Feuillet, Tolstoi and so many others have shown in theirs, almost invariably follow when men and women allow themselves to be guided and swayed by their senses, passions and weaknesses." If one consider, all of these statements carefully, I believe no further proof of Bourget's religio-moral system will be necessary. After considering Fogazzaro we shall find the same to be true of him, for this matter is an important one to both men. Fogazzaro, too, teaches that a home based on untrue religious ideas and divided about the question

1. French Profiles, p. 263

2. V. 23, p. 150; for the opinion of other critics, see The Academy V. 89, p. 485; Stephens, pp. 157, 160; Fortnightly Review, V. 94, p. 913; Dimnet, pp. 96-97

of religion, as Franco and Luisa were, can only come to grief;¹
 that sensuality needs religion as a source of control and restraint,²
 as it saves Piero in The Sinner and that true faith keeps people
 from sin, and leads to divine love, as it did in the case of Daniele
 and Elena.³ No doubt his best stroke lies in the clear picture of
 Luisa's moral chaos after the death of her child. The darkness a-
 round her is hopeless because of her lack of faith in God and reli-
 gion while Franco, sustained by his religious belief, rises above
 it all, triumphant. Whenever it comes to a moral crisis Fogazzaro
 shows that the creed of Justice (such as Luisa and her son Piero⁴
 had) fails. Fogazzaro seldom comes out, in his novels, and says⁵
 as plainly as Bourget what he thinks, but he brings out his ideas
 through the actions or preachings of his characters. Listen to Ben-
 edetto, the so-called saint, advise his disciples and the priests
 as he lies on his death-bed: "'Pray without ceasing, and teach others
 to pray without ceasing. This is the fundamental principle. When
 a man really loves a human being, or an idea of his own mind, his
 secret thoughts are ever clinging to his love, while he is attend-
 ing to the many various occupations of his life, be it the life of
 a servant, or the life of a king; and this does not prevent his at-
 tending carefully to his work, for he has no need to speak many

1. The Patriot, pp. 184-185, 237, 241, 269-270, 319, 325-326, 332, 409-417, 486; Catholic World, V. 84, pp. 249-250; Idem, V. 93, p. 524.

2. pp. 37, 59; for other references see paragraphs above under the discussion of morality.

3. The Politician, pp. 452-455; Catholic World, V. 84, p. 244.

4. The Patriot, p. 506.

5. The Sinner, p. 375

words to his love. Men who are of the world may carry them in their hearts some human being, some ideal of truth, or of beauty. Do you always carry in your breasts the Father whom you have not seen, but whom you have felt as a spirit of love, breathing within you; a spirit which filled you with the sweetest desire to live for Him. If you will do this your labours will be all alive with the spirit of Truth. ...Be pure in your lives, for otherwise you will dishonour Christ before the world. Be pure in your thoughts, for otherwise you will dishonour Christ before the spirits of good, and the spirits of evil, which strive together in the souls of all living beings. ...Be holy. Seek neither riches nor honours. Put your superfluous possessions--measured by the inner voice of the Spirit--into a common fund for your works of truth and of charity. Give friendly help to all the human suffering you may encounter; be meek with those who offend you, who deride you, and they will be many, even within the Church herself; be dauntless in the presence of evil; lend yourselves to the necessities of one another, for if you do not live thus you cannot serve the Spirit of Truth. Live thus, that the world may recognize the Truth by your fruits, that your brothers may recognize by your fruits that you belong to Christ. ...Let each one perform his religious duties as the Church prescribes, according to strict justice and with perfect obedience. ...Each should feel God's presence within himself, but each should feel it also in the other, and I feel it so strongly in you. Yes, ...this is the true foundation of human fraternity, and therefore those who love their fellow men and believe they are cold toward God are nearer the Kingdom than many who imagine they love God, but

who do not love their fellow-men. ...Purify the faith for grown men, who cannot thrive on the food of infants. ...Work to glorify the idea of God, worshipping above all things, and teaching that there is no truth which is opposed to God or to His laws. But be equally cautious that the infants do not approach their life to the food for grown men. Be not offended by an impure faith, an imperfect faith, when the life is pure and the conscience upright; for in comparison with the infinite depths of God, there is little difference between your faith and the faith of a simple, humble woman, and if the woman's conscience be upright, and her life pure, you will not pass before her in the Kingdom of Heaven. ...Labour that the purified faith may penetrate into life. This labour is for those who are in the church,--and for those who wish to be in the church--and their name is legion. ...Teach such as these who pray abundantly, often idolatrously, to practise, besides the prayers which are prescribed, the mystic prayer as well, in which is the purest faith, the most perfect love, the most perfect charity, which in itself purifies the soul and purifies life."...when the priest's turn came, he murmured: "Master, and to us." The dying man composed himself and replied: 'Be poor, live in poverty. Be perfect. Take no pleasure in titles nor in proud vestments, neither in personal authority nor in collective authority. Love those who hate you; avoid factions; make peace in God's name; accept no civil office; do not tyrannise over souls, nor seek control of them too much; do not train priests artificially; pray that you may be many, but do not fear to be few; do not think you need much human knowledge,--¹ you need only much faith in the universal and inseparable Truth."

1. The Saint, pp. 460-466

This gives us an excellent idea of Fogazzaro's attitude towards the conduct of daily life. We could easily go through his works and find all of these points singly any number of times, but this rather clear summary seemed better than presenting the ideas piece-meal.

In Discorsi we have a more direct statement by Fogazzaro about religion as a moral guide: "E davvero, senza dire che nessun grande uomo di Stato potè in alcun tempo considerare il fatto religioso con indifferenza, come materia, puramente privata; senza dire che lo Stato non può disconoscere nella religione la più potente energia conservatrice non data forma politica, non di una organizzazione sociale ma dell'ordine civile e morale nel quale è desiderabile che ogni evoluzione si compia, vi ha per lo Stato un'altra valida ragione di non abbandonare affatto l'istruzione religiosa all'arbitrio privato; ed è questa."² "He insists that 'no monarchy, no republic, will ever succeed in unravelling the social problems of the future without the co-operation of the religious sentiment, which in Italy can only be given by the Catholic Church,'" says Miss Dora M. Jones.³ It is thus that Mr. L. Gennari describes Fogazzaro's idea:⁴ "Nous luttons pour le triomphe de la vertu: sans cela la guerre serait une sottise. L'homme ne meurt pas pour lui-même, il serait fou: il faut pour se sacrifier une idée qui dépasse l'humanité. Il n'est que Dieu qui puisse demander un pareil sacrifice. C'est donc lui que les hommes inconsciemment ont adoré, et adoreront

1. Other good sermons of Benedetto are to be found in The Saint, pp. 195, 196, 213-220

2. p. 248

3. Contemporary Review, V. 99, p. 564

4. Antonio Fogazzaro, p. 211

tous les jours." This one short sentence of His Anita Lachahon perhaps gives the best summary of all: "Foggazzaro regarded religion as the great force for good in the world and he shows us that his heroes are strengthened and uplifted by their faith."¹

To Foggazzaro, however, the mere worship in the church and the following of dogma is not sufficient as it is to Bourget. He believes that man should live a Christ-like life every day and every hour. It is not enough to enter the church, pray, confess one's sins and pass out to do them all over again. On this account Foggazzaro wanted to initiate a reform in the church to bring men back to right living and right thinking as well as praying and practising the rites and dogma of the church. We have no better example of this than in Benedetto's long speech to the Pope:² "'Holy Father,' Benedetto said, 'the church is diseased. Four evil spirits have entered into her body, to wage war against the Holy Spirit. One is the spirit of falsehood. And the spirit of falsehood has transformed itself into an angel of light, and many shepherds, many teachers, in the church, many pious and virtuous ones among the faithful, listen devoutly to this spirit of falsehood, believing they are listening to an angel. Christ said: 'I am the Truth'. But many in the church, even good and pious souls, separate truth in their hearts, have no reverence for that truth which they do not call 'religious,' fear that truth will destroy truth; they oppose God to God, prefer darkness to light, and thus also do they train men. They call them-

1. Catholic World, V. 93, p. 517. See also Runor, p. 650 and Collison-Morley, p. 345

2. The Saint, pp. 334-343

selves the faithful, and do not understand how weak, how cowardly is their faith, how foreign to them is the spirit of the apostle, which probes all things. Worshippers of the letter, they wish to force grown men to exist upon a diet fit for infants, which diet grown men refuse. They do not understand that though God be infinite and unchangeable, man's conception of Him grows ever grader from century to century, and that the same may be said of all Divine Truth. They are responsible for a fatal perversion of the Faith which corrupts the entire religious life; for the christian, who by an effort, has bent his will to accept what they accept, to refuse what they refuse, believes he has accomplished the greatest thing in God's service, whereas he has accomplished less than nothing, and it remains for him to live his faith in the word of Christ, in the teachings of Christ; it remains for him to live the 'fiat voluntas tua' which is everything. Holy Father, to-day, few christians know that religion does not consist chiefly in the clinging of the intellect to formulas of truth, but rather in actions, and a manner of life in conformity with this truth, and that the fulfilment of negative religious duties, and the recognition of obligations towards the ecclesiastical authority, do not alone correspond to true Faith. And those who know this, those who do not separate truth in their hearts, those who worship the God of truth, who are on fire with a fearless faith in Christ, in the church and in truth--I know such men, Holy Father--those are striven against with acrimony, are branded as heretics, are forced to remain silent, and all this is the work of the spirit of falsehood, which for centuries has been weaving, in the church, a web of traditional deceit, by means of which those who to-day are its servants believe they are

serving God, as did those who first persecuted the Christians. ...Holy Father the hearts of many, of very many priests and laymen belong to the Holy Spirit; the spirit of falsehood has not been able to enter them, not even in the garb of an angel. Speak one word, Holy Father, perform one action which shall lift up those hearts, devoted to the Holy See of the Roman Pontiff! Before the whole church honour some of these men, ...This also, Holy Father! If it be necessary counsel expounders and theologians to advance prudently, for science, in order to progress, must be prudent; but do not allow the Index or the Holy Office to condemn, because they are bold to excess, men who are an honour to the church, whose minds are full of truth, whose hearts are full of Christ, who fight in defence of the Catholic faith! And as your Holiness has said that God reveals His truths even in the secret souls of men, do not allow external devotions to multiply, their number is already sufficient, but recommend to the pastors the practice and teaching of inward prayer! ...If the clergy neglect to teach the people to pray inwardly--and this is as salutary to the soul as certain superstitions are contaminating to it--it is the work of the second spirit of evil, disguised as an angel of light, which infests the church. This is the spirit of domination of the clergy. Those priests who have the spirit of domination are ill-pleased when souls communicate directly and in the natural way with God, going to Him for counsel and direction. Their aim is righteous! Thus does the evil one deceive their conscience, which in its turn deceives; their aim is righteous! But they themselves wish to direct these souls, in the character of mediator, and the souls grow weary, timid, servile. Perhaps there are not many such; the worst crimes of the spirit of domination are of a different nature. It has

suppressed the ancient and holy Catholic liberty. It seeks to place obedience first among the virtues, even where it is not exacted by the laws. It desires to impose submissioen even where it is not obligatory, retractions which offend the conscience; wherever a group of men assemble for good works, it wishes to take the command, and if they decline to submit to this command, all support is withdrawn from them. It even strives to carry religious authority outside the sphere of religion. ...Holy Father, you may not yet have experienced it, but this spirit of domination will strive to exert its influence over you, yourself. Do not yield, Holy Father! You are the governor of the church; do not allow others to govern you; do not allow your power to become as a glove for the invisible hands of others. Have public counsellors; let the bishops be summoned often to national councils; let the people take part in the elections of bishops, choosing men who are beloved and respected by the people; and let the bishops mingle with the masses, not only to pass under triumphal arches, to be saluted by clanging bells, but to become acquainted with the masses, to encourage them in the imitation of Christ. ...The third evil spirit which is corrupting the Church does not disguise itself as an angel of light, for it well knows it cannot deceive; it is satisfied with the garb of common human honesty. This is the spirit of avarice. The Vicar of Christ dwells in this royal palace as he dwelt in his episcopal palace, with the pure heart of poverty. Many venerable pastors dwell in the Church with the same heart, but the spirit of poverty is not preached sufficiently, not preached as Christ preached it. The lips of Christ's ministers are too often over-complaisant to those who seek riches. There are those among them who bow the head respectfully before the

man who has much, simply because he has much; there are those who let their tongues flatter the greedy, and too many preachers of the word, and of the example of Christ deem it just for them to revel in the pomp and honours attending on riches, to cleave with their souls to the luxury riches bring. Father, exhort the clergy to show these greedy for gain, be they rich or poor, more of that charity which rebukes. ...It is not the work of a day, but let us prepare for the day--not leaving this task to the enemies of God and of the Church--let us prepare for the day on which the priests of Christ shall set the example of true poverty; when it shall be their duty to live in poverty, as it is their duty to live in chastity; and let the words of Christ to the Seventy-two serve them as a guide in this. Then the Lord will surround the least of them with such honours, with such reverence as does not to-day exist in the hearts of the people for the princes of the Church. ...The fourth spirit of evil is the spirit of immobility. This is disguised as an angel of light. Catholics, both ecclesiastics and laymen, who are dominated by the spirit of immobility believe they are pleasing God, as did those zealous Jews who caused Christ to be crucified. All the clericals, your Holiness, all the religious men even, who to-day oppose progressive Catholicism, would in all good faith, have caused Christ to be crucified in Moses' name. They are worshippers of the past; they wish everything to remain unalterable in the Church, even to the style of the pontifical language, even to the great fans of peacock's feathers which offend your Holiness' priestly heart, even to those senseless traditions which forbid a cardinal to go out on foot, and make it scandalous for him to visit the poor in their houses. It is the spirit of immobility which, by straining to preserve what

it is impossible to preserve, exposes us to the derision of unbelievers; and this is a great sin in the eyes of God. ...Vicar of Christ, I ask for something else. ...As a woman once conjured the Pope to come to Rome, so I now conjure Your Holiness to come forth from the Vatican. Come forth, Holy Father; but the first time, at least the first time, come forth on an errand connected with your office. Lazarus suffers and dies day by day; go and visit Lazarus! Christ calls out for succour in all poor, suffering human beings.'"

This is Fogazzaro's idea of reform, (which most all of his characters ¹ preach) single points of which he reiterates over and over. It is essentially a reform of the daily life of laymen and priests working in harmony with progressive Science but from within the Church. Not only does Fogazzaro insist that no true and ² successful reform can come from people outside of the Church working for the betterment of every-day life and actions, but that the Church must change its attitude towards Science, for science not only does not disprove religion but often works in harmony with it. ³ Especially is this true of evolution, which he shows to be in harmony with religion, for it proves that man, in his constant advance toward perfection, approaches the Divine. He also sees the value of spiritualism even though he condemns it in Luisa through Franco who ⁴ says he would not wish to call a spirit away from the company of God. "Il pourra arriver jusqu'à ne pas repousser l'idée de l'an-

1. The Saint, (1) clergymen, p. 52; (2) Schoolboys, p. 250; (3)

English Woman, p. 261; The Sinner, (4) Piero, pp. 149, 324; (5) Don Giuseppe, p. 408; The Politician, (6) Daniele, p. 152

2. The Saint, pp. 59, 66, 242, 289-290, 306.

3. For a complete presentation of this idea, see Ascensioni Uomo, pp. 3-145, 165-185, 221-238.

4. The Patriot, p. 475

nexion à l'Eglise catholique d'un laboratoire de spiritisme," says
¹ L. Gennari. ² Gallarti-Scotti, however, says this period of spirit-
 ualism of Fogazzaro's was short and during the time when as a youth
 he struggled in his mind about his religious belief. Be that as it
 may, the essential feature of Fogazzaro's religious ideas is this
 one of reform from within the church on the life of the people. It
³ was to be accomplished mainly through individuals and bands of lay-
⁴ men who were, through their own pure and Christ-like life, to lead
 others back into the paths of purity, poverty and self-sacrifice.
 So many critics have discussed this phase of Fogazzaro's religion
 that it would be impossible to quote from them all. We shall no-
 tice only two or three of the most note-worthy of these. Wm. Roscoe
⁵ Thayer quotes him thus: "'As for leading a schism,' he [Fogazzaro]
 went on, 'that would be bad strategy, even if I were not a sincere
 believer and no schismatic.^s It is only by staying in the Church that
 one can hope to reform it. When a man leaves it, his criticism has
 no more weight with the shapers of its policy. They merely say,
 'He is a Protestant or an atheist, and of course he will calumniate
 us.'" ⁶ Miss Dora M. Jones gives this description of it: "The idea

1. Antonio Fogazzaro, p. 69

2. La Vita di Antonio Fogazzaro, p. 88

3. The Saint, p. 293

4. Idem, p. 294

5. Nation, V. 92, p. 262

6. Contemporary Review, V. 99, p. 567. Other critics in this matter
 are Catholic World, V. 84, pp. 473, 476; Idem, V. 93, pp. 516-
 517; Donadoni, p. 56; Edinburgh Review, V. 214, pp. 269, 286;
 Gennari, pp. 77, 105, 185-186; Living Age, V. 349, p. 287; Idem,
 V. 260, p. 405; Nation, V. 92, p. 368; Outlook, V. 97, p. 572;
 Scotti, pp. 125, 126, 357-358, 384, 399-400, 406, 414, 424-425,
 526; Living Age, V. 251, pp. 139, 141-145.

(Il Santo) is that no real reform in the church can be looked for, apart from a greater holiness of life in her members; that what is wanted, in short, is not new institutions but new hearts." This is the doctrine, together with divineness of love, which Fogazzaro most preaches. Bourget, however, could never preach such a reform. The whole feeble structure of his ideas is built on the basis of tradition. He would be like the priests whom Fogazzaro condemns for immobility were this question ever brought before him. He does, however, agree with Fogazzaro that religion and science are not enemies: "Le Catholicisme n'a pas à être réconcilié avec la Science, à laquelle il n'a jamais été opposé, pour la simple raison que, n'ayant pas le même objet, il n'évolue pas sur le même plan... La Science démontre que les deux lois de la vie, d'un bout à l'autre de l'univers, sont la continuité et la sélection, à quoi les démocrates français répliquent par le dogme absurde de l'égalité et ils donnent au présent, sous sa forme la plus brutale, par la souveraineté du nombre tous les droits sur le passé. Les prêtres de l'espèce de l'abbé Chanut et qui ne reconnaissent pas cette contradiction sont les dupes, il faut avoir le courage de leur dire, des boniments effrontés de leurs adversaires. Ils ne veulent pas voir la saisissante coïncidence entre les doctrines politiques issues de l'observation positive et l'enseignement traditionnel que la sagesse de nos pères avait fixé dans les fortes coutumes d'autrefois." Bourget seems to have accepted all of the church's teachings without even thinking whether or not they were right or wrong.

We even doubt if he felt religion as religion very much. He seems like a busy office man who cares little for the factors of

1. L'Etape, p. 391. See also pp. 508-509

live except when they aid or oppose his own precious theories.

Suppose we pass now to a consideration of our ¹novelists in their attitude towards religion as such. Mr. Ferrand, his daughter, l'abbé Chanut, Jean Monneron; ²Mme. Olier, and ³M. Claviers-Granchamp are the essentially religious characters of Bourget's novels under consideration. All the rest profess either a creed of justice, conscience, ⁴stoicism, ⁵Judaism or ⁶Protestantism. As for Fogazzaro, we find his religious characters much more numerous and it would be better to name those who are anti-religious; Luisa, with her creed of justice and truth, ⁷Elena and Jeanne with their creed of ⁸purity and duty, ⁹Carlino with his atheism and the atheistic school-boys. Both men seem to believe in conversions, however, for Bourget leads ¹⁰Mme. Darras back to religion through her daughter, Jean Monneron through his fear of death and the beyond; ¹¹Fogazzaro converts Piero through his wife, ¹²Jeanne and ¹³Moemi through Benedetto, Elena

1. L'Etape.

2. L'Emigré.

3. L'Etape, p. 140

4. *Idem*, p. 511

5. *Idem*, p. 149. Justice and conscience we have referred to in our discussion of morality.

6. The Patriot.

7. The Politician.

8. The Sinner and The Saint.

9. The Saint.

10. Un Divorce.

11. L'Etape.

12. The Sinner.

13. The Saint.

1 through Daniele and Maria through her husband. 2 Of course all these people are brought back to Catholicism, for our authors consider all other creeds as either false or hopelessly inferior to Catholicism. Fogazzaro believes too, that no good Protestant could ever understand his beloved Catholicism or else he would perforce be a Catholic. Throughout The Saint he keeps worrying about Noemi who is a Protestant and he finally ends by having Benedetto convert her to Catholicism. He preaches a text of tolerance and yet would like to combine all religions under Catholicism. 4 Also, his Catholicism had a glow of mysticism, so unusual to Protestants, which would probably make him turn from them the more. Benedetto is nothing more than a humanized mystic. Throughout The Saint we find 5 him in his more exalted moods, filled with the Spirit of God. Don Giuseppe, 6 Giovanni Selva, 7 Daniele, 8 and Franco 9 are all mystics. Bourget seems little concerned with this attitude towards religion. None of his characters are swept away by the feeling or the Divine Presence in themselves.

He does, however, believe firmly in all the rites and dogmas of the Catholic Church, some of which he has just heard Benedetto 10 condemn. He believes in a state of grace and good will, in the

1. The Politician

2. The Saint

3. The Saint, p. 259, 270

4. Gennari, p. 104

5. pp. 91, 116, 120, 149, 154, 177, 199, 275, 279, 446, 451

6. The Sinner, p. 179

7. The Saint, p. 44

8. The Politician, p. 451

9. The Patriot, p. 261

10. Un Diverge, pp. 258-259

confession which wipes out all the sins of a dying man, and in the
 communion. He goes into detail about the red-tape necessary to per-
 mit Mme. Darvas to re-marry her second husband after the death of
 the first and about that necessary to permit Brigette Ferrand to
 marry an unbeliever. Fogazzaro, too, often brings in rites or dog-
 ma as though they were a matter of course. He gives us the rites
 used in making Benedetto a layman; he defines the meaning of hier-
 archy as he sees it, not just the officials of the church but all
 its members; he talks of the Index, confession, eating meat on Fri-
 day, the nuptial mass of Franco and Luisa; the expiation of sins
 and the blessing of the crops by the priest. But for the most part
 Fogazzaro thought these externals of religion rather useless.

He like Bourget, however, did believe in prayer, particularly
 silent prayer, and in the future world. His chief formula is: pray
 and work, for prayer is not enough alone. We find this constant
 reference to prayer throughout his works. Whenever they are in

1. Un Divorce, p. 307

2. Lionnet, p. 185

3. Un Divorce, p. 390

4. L'Etape, pp. 502-503

5. The Saint, p. 151

6. Idem, pp. 289-291

7. Idem, p. 341

8. Idem, p. 453

9. The Sinner, p. 132

10. The Patriot, p. 72

11. The Sinner, p. 360

12. The Politician, p. 73

13. The Saint, pp. 83, 219, 304, 317; The Sinner, pp. 386, 414; The Pa-
 triot, pp. 373-374, 411, 425, 427-428; The Politician, pp. 34, 263-264, 450

deep trouble or doubt his religious characters always find solace in prayer and their prayers are usually answered. Bourget's persons do not pray so often; they are usually too busy with other things. He does condemn Mme. Darras for expecting her prayers to be answered at once when she, through her own fault, had gone so deeply into sin.¹ Jean Monneron's first prayer seems worthy of note to him,² perhaps because it serves to show so plainly to Julie her brother's conversion to Catholicism. As to the future world, Bourget's remarks are just as brief,³ but we see quite clearly that he believed therein. Fogazzaro goes into the matter more fully and really seems to enjoy describing it and yearning for it. Here are two of his most striking definitions of it: "that probably human souls found themselves in a state and in surroundings regulated, as in this life, by natural laws; where, as also in this life, the future can be divined only by indications, and without certainty."⁴ and this "'I believe,' he replied, 'that until the death of our planet, our future life will be one of labour upon it, and that all those minds which aspire to truth, to unity, will meet there, and labour together.'"⁵ Franco⁶ and Daniele⁷ (of Fogazzaro's lay characters) are the strongest believers in the future life. With this striking category of souls made by Gilardoni,⁸ let us close this

1. Un Divorce, pp. 203-209

2. L'Etape, pp. 442-443

3. Un Divorce, pp. 315-316; L'Etape, p. 413

4. The Saint, p. 22.

5. *Idem*, p. 268

6. The Patriot, pp. 185, 411

7. The Politician, pp. 383, 452

8. The Patriot, pp. 168-169

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discussion of religion in its details: "'There are souls,' said he, 'that openly deny a future life, and live according to their opinions, solely for the present life. Such are few in number. Then there are souls that pretend to believe in a future life and live entirely for the present. These are far more numerous. There are souls that do not think about the future life, but live so that they may not run too great a risk of losing it, if, after all, it should be found to exist. These are more numerous still. Then there are souls that really do believe in the future life, and divide their thoughts and actions into two categories, which are generally at war with each other; one is for heaven, the other for earth. There are very many such. And then there are souls that live entirely for the future life, in which they believe. These are very few, and Signora Teresa (Luisá's mother) was one of them.'"

Conclusion.

In concluding this study let us try to summarize Bourget and Fogazzaro, in their general attitude towards morality and religion. Bourget believed that morality depended on following the traditions and laws worked out by the generations before us, and, placing religion as one of the most perfect examples of this tradition, he believed that it should serve as a moral as well as a spiritual guide in life. Fogazzaro believed that a reformed religion, based on the life of Christ, with its chief aim to purify and ennoble every day life, should be used as a guide for right action and that

1. For critics opinions see Donadoni, p. 28; Gennari, pp. 197, 207; Scotti, pp. 155, 264; also see Discorsi, pp. 142-144

the Bible should serve as the moral code of the world. Both men stand together in their fight for purer moral ideas and for religion as the basis of those ideas. Bourget, however, in his love of the aristocracy and of tradition looks towards the past and, though he feels the modern progressive movements, is reactionary and out of harmony with them; while Fogazzaro looks forward and tries to adapt the Roman Catholic religion to present day ideas and needs by recalling it to its early simplicity, and to make it progress in harmony with the development of philosophical and social progress. Also in his sympathy with mankind and his democracy wherein no love of class distinction enters, he stands apart from Bourget, who believed in the aristocracy as a social necessity and saw little of value in the bourgeois and peasants.

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